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LUITPOLD ST., 24.
BERLIN, W., October 30, 1908

Akos von Buttykay's new symphony in C sharp minor was the novelty and the principal number of the program of the second Nikisch Philharmonic concert on Monday. Von Buttykay is one of the most important of contemporaneous Hungarian musicians. Formerly a pianist, he still teaches that instrument at the Royal Academy of Music in Budapest. The greater part of his time, however, he devotes to composition. He is not one of the ultra-moderns; he does not deem it to be his mission to try to startle the world with innovations or with cacophonous utterances. He writes pleasing, grateful music; his ideas flow easily and naturally; he knows how to clothe them in well-sounding harmonies, and his instrumentation is admirable. In this symphony he keeps to the classic form. The choice of the key is unusual. He works throughout the four movements with comparatively simple means, and the good musician is always in evidence. The finale is in the form of a theme with variations, which are brought to a conclusion with a fugue. I found this the most interesting movement. The variations reveal very clever musicianship and skill in handling the orchestra. The novelty was received with approbation, and the composer, who was present, was called out twice, both at the matinee and at the evening concert. Nikisch was thoroughly in sympathy with the work, and it received a masterly rendition. It is shortly to be performed by him at the Gewandhaus concert in Leipzig and at the Philharmonic concert in Hamburg. Mozart's A major violin concerto followed, and received a very smooth and finished, but rather tame, reading at the hands of Henri Marteau. The other program numbers were Schubert's F minor piano fantasy (in Felix Mottl's instrumentation) and Berlioz's "Roman Carnival" overture.

Francis Macmillen greatly enhanced the good impression that he made at his first concert at his second recital, which occurred in Bechstein Hall on Sunday evening. In the Paganini concerto, the biggest number of his program, he played with a beautiful, broad, flowing tone, with impeccable technic, great purity of intonation and with an abundance of life and vigor. At his first appearance he seemed to hold back his temperament, but on this occasion he gave it free rein. It was a noteworthy performance of this difficult concerto, and showed that Macmillen is pre-eminently fitted for the virtuoso style of playing. He also gave an admirable rendition of an andante and rondo by Mozart, and his performance of the Bach chaconne, too, revealed the fact that Macmillen can successfully cope with the more serious side of his art. He played it, above all, with excellent tonal effects. Some smaller numbers, including the Dvorák "Humoresque," which the violinist takes at a very stately pace, elicited ardent applause from the public. Macmillen was repeatedly called out and twice encored.

The Flonzaley Quartet has quickly come into favor in Germany. A recent concert of theirs in Leipzig called forth the statement on the part of some of the leading critics that this organization could make even the greatest of string quartets look to their laurels. The four artists are indeed in rare sympathy with one another. Here we have a blending of temperaments, a uniformity of schooling (and hence of style) and a oneness of conception and musical intuition such as is seldom met with in four individuals. The program of their second concert comprised the Schubert A minor and the Beethoven G major, op. 18, No. 2, quartets and the Boccherini trio for two violins and cello. It seems to be a specialty of this organization to play a trio at each of their concerts. It was given with remarkable finish and verve. However, their greatest success was achieved with the Beethoven quartet, in which all of their admirable qualities were displayed in the best light. It was an ideal performance.

The Bohemian Quartet opened its series of soirées at Beethoven Hall on Tuesday with a program made up of the Dvorák A flat and the Beethoven E major string

quartets and with Fauré's C minor piano quartet, in which they had the assistance of Eduard Risler. The Bohemians have been regular and frequent visitors to Berlin since the time some ten years ago when their first appearance here created such a sensation. Their concerts no longer have that sensational feature, but they are always well attended, for the lovers of chamber music know full well that here they will come into their own. It is needless to go into details concerning the playing of these four well known and admirable artists. Their work on Tuesday was thoroughly in accordance with the high standard of interpretation of chamber music which the men from Prague have long since set up for themselves. The Fauré quartet, a work full of meat and esprit, proved very interesting.

There were several other chamber music concerts during the week, of which those of the Sevcik Quartet, of Prague, and the Petri, of Dresden, deserve special mention. The former organization played Weingartner's tedious quartet in F minor, the Beethoven C major, op. 59, and the Dvorák piano quartet in E flat. These men have not the breadth of interpretation nor temperament possessed by their famous colleagues of the Bohemian Quartet, but they are excellent musicians who play with finish and good balance and who make, on the whole, a very favorable impression. As they are all Slavs and have all been taught in the same school, they are well fitted to play together. In the Dvorák work they had the assistance of Vera Schapira, of Vienna, pianist. Henri Petri, after whom the Dresden organization is named, is one of Joachim's most distinguished disciples. As is well known, he occupies the post of concertmaster of the Dresden Royal Orchestra. His associates are Messrs. Wunderlich, Spitzner and



AKOS VON BUTTYKAY.

The Hungarian composer whose symphony in C sharp minor was recently played at a Berlin philharmonic concert under Nikisch.

Wille. Their concert at Scharwenka Hall, as I am informed, received warm recognition. They are strictly artists, who are temperamentally well fitted for this kind of work, and who showed by their readings of quartets by Haydn, Mozart and Beethoven that they are thoroughly at home in the classics. Petri draws a beautiful tone from his instrument and Wille is an admirable cellist.

The first Elite concert of the Jules Sachs Musical Bureau occurred last evening and drew a good sized audience to the Philharmonic, although the hall was not completely filled, as is generally the case at these concerts, which have become very popular with the general public. Four prominent artists took part. Gemma Bellincioni, of Italian opera fame, delighted her listeners with arias and songs from her Italian repertory. Her voice is passé and her excessive tremolo, especially in the upper register, is often distressing, yet she is such a consummate artist and she interprets with so much esprit, finish and fervor that one gladly forgives her vocal shortcomings. Bronislaw Huberman was heard in very finished renderings of the Raff G minor suite and Sarasate's "Carmen" fantasy. This he played with a veritable Sarasate polish and charm. Helene Staegemann sang a group of Scandinavian lieder and some folksongs in a pleasing, unaffected manner, while Ernst von Possart, the greatest artist of the quartet, contributed several recitations, thrilling the audience to a high pitch of enthusiasm.

Paul Juon's new trio caprice, op. 39, one of the few successful works at this year's festival of the Allgemeiner

Deutscher Musik Verein (which was held at Munich in May), was introduced to Berlin by the Russian Trio. This work is a real acquisition to chamber music literature. It contains excellent ideas in abundance; it is full of interesting moods; it is harmonically not too abstruse, and it is well written for the instruments. At first, it seems rather disconnected and inorganic, but be it remembered that it is a caprice, and as such it surely is entitled to capricious treatment. It was extremely well played by the Russians, and was accorded a hearty reception.

Jean Gerardy's concert with the Philharmonic Orchestra at Beethoven Hall on Thursday was one of the leading events of the week. The celebrated cellist was in splendid form, and he played with irresistible verve and elan, working his audience up to a high pitch of enthusiasm. I never heard him when he was in such fine technical trim. In his old warhorse, the Lalo concerto, he brought out every note with wonderful clearness. His tone was at all times large, round and warm, both in passage work as well as in cantilena, and his temperament, as I said before, was contagious. He introduced Joseph Jongen's cello concerto. Novelty for the knee-viol should always be welcomed, by reason of their scarcity, yet this work could not properly be called an enrichment of the literature of the instrument. In content it is not noteworthy, and the treatment of the orchestra, although revealing the hand of a skilled and excellent musician, is in no way remarkable, and the handling of the cello part is not felicitous. I liked the slow movement best; it has, at least, "Stimmung" and rhythmic variety, and it also affords the soloist an opportunity for some effective cantabile playing. Gerardy was heard further in Bruch's "Ave Maria" and Popper's Hungarian rhapsody, of which the artist gave a rousing performance.

On the same evening Eduard Risler gave a recital in the Philharmonic at popular prices. I heard only a part of his program, which comprised the Beethoven E minor sonata, op. 90, Schumann's symphonic etudes, a Chopin group, Liszt's thirteenth rhapsody, and works by Schubert and Strauss-Tausig. The distinguished Parisian pianist is not noted for soul or warmth, but he is a formidable player, who has an unusual intellectual grasp and breadth of vision. His technic and tone are immense. What Risler most lacks, aside from soul, is charm of personality. He is a kind of pianist whom musicians admire, but who has no fascination for the masses.

An artist who has in a high degree that which Risler lacks—soul and poetry—was heard the previous evening at Beethoven Hall. This was Conrad Ansorge. His rendition of the well worn "Waldstein" sonata left nothing to be desired. Ansorge is a poet of the piano, a deep and reflecting musician. He rarely plays virtuoso pieces, but at this concert he was heard in two Paganini-Liszt caprices and in Liszt's tarantelle, "Venezia e Napoli." I am told that he played them exquisitely.

Alexander Petschnikoff's farewell concert in Blüthner Hall, when the violinist had the assistance of Ella Jonas, pianist, drew a good sized audience, which received the Russian's offerings with unmistakable tokens of approval. Petschnikoff played much better than he did at his recent orchestral concert. I did not care for his interpretation of the Grieg C minor sonata, which was too small in conception and too thin and superficial in tone production. But in the Bach chaconne he was magnificent. Petschnikoff is pre-eminently a Bach player. Here he displayed virility and breadth and a noble, full, flowing tone. It was admirable in conception and vigorous and satisfactory in delivery. The Mendelssohn concerto also received a polished, legitimate reading at his hands. He was warmly applauded. He had a most gratifying support at the piano in Ella Jonas. Her accompaniments were perfect gems. She was always with the soloist and she never intruded upon his rights. She was also heard in three piano soli—excellent renditions of a toccata by Longo and an Arensky caprice and a Chopin valse. Fräulein Jonas is an excellent pianist, and she justly came in for a large share of the applause.

Waldemar Lütsch, the well known Russian pianist, has emerged from his seclusion and has given a piano recital which brought him a large measure of artistic renown. Lütsch has a hermit-like nature. He is a recluse who does not understand how to brush up successfully against the cold, hard world. He feels that he deserves success, and he has reason to feel that way, for he is an artist of exceptional qualities, but I am afraid that Lütsch will never be able to shake off his inherent pessimism and make the career to which his talents entitle him. Pianistically he ranks very high. There can be no occasion to doubt that, but his personality is not appealing, and everybody knows how far personality goes with the general public. His performance of Liszt's B minor sonata was monumental. Nobility of thought, depth of feeling and temperament were revealed, and these were coupled with

an unusually able pianistic treatment. A pianist who can interpret this big work as Lütisch did has reason to lay claims to high artistic attainments.

Concerning the concert given at Scharwenka Hall by Ellen Sarsen, vocalist, and Marix Loevensohn, cellist, I have received a favorable report. Fräulein Sarsen's work was distinguished by a sympathetic voice, musical intelligence in her interpretations, good taste and warm blooded delivery. Loevensohn, the Belgian cellist, is already well known here. He made a splendid impression on the occasion of his debut at Mozart Hall last winter. He is an admirable artist, who combines a reliable and finished technic with a warm, singing tone and a fiery temperament. His performance of the Boccherini sonata is said to have been exceptionally fine.

George Schnéevoigt, the distinguished Finnish conductor, formerly leader of the Kaim Orchestra, of Munich, will give a concert with the Blüthner Orchestra at Mozart Hall on November 19. His program will be made up of Beethoven's fifth symphony, the third "Leonore" overture, Wagner's "Vorspiel" and "Isolde's Liebestod" and Liszt's "Les Preludes." Schnéevoigt is a conductor of marked individuality and temperament.

In little Weimar all of the Beethoven symphonies are to be performed this season at the regular subscription concerts of the court orchestra under the baton of Peter Raabe. Richard Strauss is also to give them all here with orchestra.

A series of six interesting chamber music soirées of French compositions is to be given here this season at Choralien Hall. The program of the first concert, which will occur on November 26, will be devoted to Gabriel Fauré, director of the Paris Conservatory. The assisting artists will be Fauré himself; Carl Flesch, violin; Benno Schuch, viola; Marix Loevensohn, cello; Rudolph Ganz, piano; and Ida Reman, vocal. The second concert, on December 15, will be devoted to Cesar Franck; the third, on January 4, to Ernest Chausson, Gabriel Pierné and Fernand le Borne; the fourth, on February 11, to Charles Widor; the fifth, on March 2, to Claude Debussy; the sixth, on March 25, to Guy Ropaert.

Enrico Caruso takes a great interest in the work done by Blanche Corelli, the distinguished singing teacher of Berlin. While here last year, during his engagement at the Royal Opera House, he visited her studio, heard numerous pupils of hers sing, and expressed himself as delighted with their tone building and their use of the cantilene. The great tenor was enthusiastic to find the Italian school of singing so well represented in Berlin. This year, too, during his recent appearances here at the Royal Opera, he conferred a special honor upon Madame Corelli and her entire class of pupils, forty in number, by receiving them all at his apartment in the Hotel Bristol, where they spent a charming hour with him. Caruso was in the best of spirits, and presented to each one of the pupils a souvenir in the shape of a photograph, an autograph, or a caricature drawn by the great artist himself. One of Madame Corelli's most advanced pupils, an American girl, Emma Lucy Gates, of Salt Lake City, sang the "Lucia" aria for Caruso. He complimented the young lady in the warmest terms, praising her voice, her coloratura and her pure Italian method of singing. He declared that she was unusually well taught. He congratulated the pupil, complimented the teacher, and predicted for Miss Gates a brilliant future.

Mischa Elman and Kathleen Parlow, two youthful violinists now most in vogue with Continental audiences, will both be heard here next month. Elman will play at Mozart Hall November 14, and Miss Parlow at Blüthner Hall November 27.

Alexander Heinemann has been achieving extraordinary success on his tour of Scandinavia. At Christiania, Goeteborg, Stockholm, Copenhagen, and other cities visited by



BELLINCIONI AS SAPPHO.

him during the five weeks of his tour, the public and press vied with each other in according the great German baritone ovations. The daily papers published his picture and long biographical sketches, and the general opinion was that his lieder and ballad evenings were never to be forgotten events in the annals of Scandinavian musical history.

Felix Berber, who has not been heard in Berlin for several years will make his renee with the Philharmonic Orchestra in Beethoven Hall on November 14. Unfortunately, Elman plays on the same evening. These con-

flicting concerts by big artists are the bane of the Berlin critic's life. For my part, I should like to hear both Berber and Elman throughout their entire programs.

Francesco d'Andrade will give a song recital in Mozart Hall on November 17. His program will be made up of Italian and German songs. The celebrated Portuguese baritone, so famous for his Don Juan interpretation, is not often heard on the concert platform.

At a musicale recently given by Madame Kirsinger, the brothers A. and E. Beloussow, violinist and cellist, respectively, were introduced to Berlin salon life. The cellist played a Grieg sonata, with the assistance of Ella Jonas, and together the brothers played Tchaikowsky's great A minor trio, in which they had the support of Miss Jonas, both making an excellent impression.

ARTHUR M. ABELL.

Marcella Craft in Opera.

Marcella Craft, the American prima donna, is steadily advancing in her art and winning new laurels in Germany. Here are some press notices about her recent appearances:

The chief interest of the house, a most lively interest, too, was centered in Miss Craft, who sang the part of Lady Harriet in "Martha." The admirable qualities of the artist are so well known to us, from her work of last year, that she was sure of special attention. A beautiful, radiant, brilliant voice, fresh and showing no signs of wear; warmth and soul in her expression; flawless technic and economy in the use of her voice—these prove that Miss Craft knows how to make the most of her roles and exhaust their poetic and dramatic contents. Not alone "The Last Rose of Summer" was a testimonial of her mastery of the art of singing.—Schleswig-Holstein Volks-Zeitung, September 30, 1908.

Fräulein Craft gave an Elizabeth that was musically steeped in beauty and dramatically realistic. The God-given voice, the certainty of her technic and the well-thought-out acting are rich treasures of the artist.—Kiel Nachrichten, October 31, 1908.

All Eager to Hear Spalding.

Albert Spalding, the young American violinist, opened his first season in America with what managers call "a busy week." After two concerts at Carnegie Hall with the New York Symphony Orchestra, which marked his debut, he appeared at the Waldorf-Astoria for the benefit of the Anti-Vivisection Society, Wednesday afternoon, and on the evening of the same day played at the Ogontz School in Philadelphia. On Sunday he participated in the program at the Hermann Klein concert. Read review elsewhere. Mr. Spalding possesses the power of establishing a friendly feeling between himself and his audiences. All are eager to hear this gifted young American.

Madame Nordica in the Northwest.

Madame Nordica is now singing in the Northwest and is meeting with most enthusiastic receptions everywhere. The local critics continue to praise her beautiful voice, and by her gracious manner this favorite American prima donna captivates every one on and off the stage. She expects to reach the Pacific Coast early in December.

Jomelli, Popular as Concert Singer.

Jeanne Jomelli, the prima donna, who is appearing in concert this season, is very popular. The fresh beauty of her voice and her charming and friendly personality are winning admirers by the hundred. Madame Jomelli is under the management of R. E. Johnston.

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FLORENCE WICKHAM, Mezzo-Soprano of the Schwerin Royal Opera and Kundry of Savage "Parsifal" Tour.

PAUL KITTEL, Dramatic Tenor, Vienna Imperial Opera.
PUTNAM GRISWOLD, the Basso of the Berlin Royal Opera and Gurnemanz of the Savage "Parsifal" Tour.
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35 WEYMOUTH ST.,
LONDON, W., November 4, 1908

Mischa Elman's last recital in London previous to his departure for a tour in America was the occasion of a great demonstration on the part of the public, by whom he is idolized. Queen's Hall held a very large audience last Saturday afternoon, an audience that applauded and cheered and demanded encores until the lights were finally turned out. Even then Mischa had to come out in the dark and bow again and again. His tour in America, which begins in December, will continue for several months, after which he goes to Australia, and returns again to America for a second tour before coming back to England, so it will be in 1910 when he again plays for a London audience. No wonder that all his admiring friends were anxious to hear him once more before so long an absence, and it must have been a matter of much pleasure to him to have so warm a greeting and so hearty a "send-off." The program was what might be called a popular one, consisting, as it did, of Spohr's violin concerto in D minor, Handel's sonata in E, Wieniawski's fantasia on airs from "Faust," and a group of three shorter numbers, a Bach aria, Brahms-Joachim Hungarian dance, and a Paganini-Auer etude-caprice. The versatility, technique and brilliancy of the violinist were all shown to advantage. Liadovsky was at the piano. But, after all, this was not his very last appearance, for it is announced that he will give a "farewell" concert at Queen's Hall on the evening of the 25th, which must surely be the last one, as he sails on the 29th. At this concert he is to have the assistance of the London Symphony Orchestra, conducted by Emil Mlynarski, who is coming specially from Russia to lead on that occasion. Mischa Elman will play the solo parts in the Brahms and Mendelssohn violin concertos.

There will be three American singers new to Covent Garden, who will take part in the "Ring" performances in English at the winter season. Mrs. M. Saltzman-Stevens, who is to appear as Brunnhilde, is said to have made a name for herself in America as an oratorio singer. She has studied three years with Jean de Reszke, and her appearance at Covent Garden will be her debut on the operatic stage. Mrs. Rachel Green, who is to sing the roles of Sieglinde in "The Valkyrie" and Eva in "The Meistersinger," has been a pupil of de Reszke for the last four years. The third American to appear, Marcia Van Dresser, is engaged at the Dresden Opera, but is just now fulfilling an engagement at Dessau. In Germany she has been singing the lyric mezzo soprano roles.

Blanche Marchesi, who has been singing at a number of important concerts in the provinces, will be heard at her own recital in London late in the month. As arranged now, Madame Marchesi, accompanied by her husband, Baron Caccamisi, will sail for America about the middle of December. When she appeared at Brighton late in October, the critics gave such flattering testimony as to her musicianly art, that it can be truly said that she made a veritable triumph; not just an ordinary success, but

something quite above and beyond that. In order to spend three months away from London, Madame Marchesi has been obliged to refuse many engagements, cancel some others, and also disappoint the large class of pupils which has been studying with her and expected to continue this winter. So many of her pupils are appearing in public now, and the success of the operatic performances as well as of the recitals given by her pupils last spring and summer is so pronounced, that her fame as a teacher is quite on a par with her reputation as an artist.

The twelve concerts of the London Symphony Orchestra are now fairly under way, as the first one took place on October 26. It was at this concert that Mischa Elman was the soloist, playing the Tchaikowsky violin concerto and "Romance" in G, by Beethoven. At the concert next week another violinist is to be the soloist, Kathleen Parlow, also a pupil of Professor Auer, who was Mischa Elman's teacher. Her solos will be Max Bruch's concerto in G minor, and the second "group," a Tchaikowsky and a Paganini number. The third concert, on December 7, will be the last one until February 15, as the holidays always interrupt musical affairs to a greater or less extent in London. Dr. Hans Richter is to conduct the first seven



Giacomo Puccini

LATEST PICTURE AND AUTOGRAPH OF GIACOMO PUCCINI.

concerts, then Mlynarski and Safonoff each have one to their credit, the three last being allotted to Arthur Nikisch.

Horatio Connell will be away from London for the whole of the coming week, as he is filling engagements in the Provinces during that time. Later in the month he will appear at Aeolian Hall, when he will be heard in songs by the following composers: Bach, Handel, Caccini, Mozart, Beethoven, Brahms, Hugo Wolf, Max Mayer, Bath and Shapleigh.

A new pianist has appeared who has quite taken London by storm. Jolanda Mero, a young Hungarian from Budapest, made her first appearance at Seinway Hall on Friday afternoon of last week. It may be said, in passing, that Miss Mero's teacher was a Hungarian lady who was herself a pupil of Franz Liszt, and it is to this teacher that she owes all her training, for she has never studied with any other. To a command of the instrument she adds a pleasing personality and a magnetism that at once appeals

to her audience. Her program was an interesting one, and included Liszt's "Liebestraum" and his second rhapsodie. A second recital will be given on Friday afternoon.

The Musical Association held its annual dinner last evening, when Sir Hubert Parry, who is retiring from the presidency, occupied the chair for the last time. Speeches were made by Sir Charles Stanford and Dr. Cummings. Previous to the dinner the first meeting of the season was held, when Alfred Kastner read a paper on "The Harp as a Solo Instrument and in the Orchestra."

Kathleen Parlow, who is to appear with the London Symphony Orchestra next Monday evening, made her debut in London last year. During October she made twelve appearances in Sweden, Norway and Denmark, her tour being a succession of triumphs. All critics have agreed upon the talent and playing of this young violinist. From London she returns to the Continent for further engagements in Amsterdam, Rotterdam, The Hague—twelve engagements in these places—and in half a dozen of the large cities of Germany. December also finds her time well booked, and in February she begins a tour of the Provinces of England. Next year, that is in October, 1909, it is arranged for her to visit America.

Florence Easton, an English singer, is to sing the title role of "Madame Butterfly," she having already appeared in the part with the Henry Savage Opera Company in America. She now is engaged at the Berlin Opera. Francis MacLennan, leading tenor of the Berlin Opera, is also engaged for Covent Garden, and Hans Nissen, who is cast for the role of Hans Sachs in "The Meistersinger" is the principal baritone at the Copenhagen Opera.

Esta d'Argo was one of the soloists at the Crystal Palace last Saturday evening, when the first concert this season of the Dulwich Philharmonic Society took place. Her singing of the soprano part in the evening hymn, "O Gladsome Light," was warmly applauded and enjoyed.

Madame Albani has just signed a contract to appear for a fortnight at the Pavilion, Glasgow. It is said that the fee she is to receive is probably the largest ever given to any artist on the "variety" stage on this side of the Atlantic, and that for her fortnight's services she is to be paid £1,000. Following this engagement, it is expected that Madame Albani will appear at vaudeville houses in other large towns.

The seventh series of Broadwood concerts has opened, the program of the first concert being devoted to piano pieces and songs. During the winter the St. Petersburg Quartet is to appear, and later one of the programs will be in charge of Lady Spyer, Mrs. Carl Derenburg and J. A. Fuller-Maitland.

Brixton is to have a series of Sunday afternoon oratorio services at the Parish Church, when the choir of 130 voices will have the support of an excellent orchestra and several well known soloists.

Walter Hyde was one of the soloists at the second Chappell ballad concert last week. Just now, in addition to filling his many engagements for concerts and recitals, Mr. Hyde is busy preparing for the opera season in January.

Evelyn Stuart has arranged a varied program for her recital next Saturday afternoon, several compositions not

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familiar appearing thereon. H. Balfour Gardiner is represented by a prelude ("De Profundis") and "Noël"; Maurice Ravel by three numbers, and Debussy, of whose compositions Miss Suart is rather fond, by two pieces. Other composers are Bach, Mozart, Beethoven, Schumann, Chopin and Rubinstein, the staccato study by the last mentioned being "by request."

W. G. Meade, manager of Aeolian Hall, was one of the soloists at a recent concert given there. Mr. Meade is a pupil of Henry Zay.

A series of informal talks on "The History of Music" will be given at the Delle Sedie School of Singing during the winter. The first one took place on October 29, and the dates arranged for the others are: November 26, January 29, February 25, April 25, May 30, June 27, and July 25. These talks are by Mrs. J. Edgar Rudge, the managing director of the school, and are of the greatest interest to all students, whether associated with the school or not. In connection with the work being done by the school, it may be announced that classes for amateurs are being organized by which an hour lesson will be given to classes of three pupils, each pupil to receive twenty minutes' individual instruction.

At the recent recital given by J. Henry Bird and his daughter, Ethel Henry Bird, the latter sang two unknown arias by Bach and Purcell, as well as four new "Geisha" songs by Dalhousie Young.

Other musical events, both minor and major, have occurred, but nothing of special importance.

A. T. KING.

Petschnikoff Here.

Alexander Petschnikoff, the Russian violinist, returned yesterday by the Crown Princess Cecile, and will make his reappearance before the American public with the Liederkrantz Society November 22. Madame Petschnikoff, who is a Chicago girl, and who is also an eminent violinist, decided not to accompany her husband to America, as was at first expected. The two artists made some very pleasing appearances together last season, and their ensemble playing was received with great favor by their audiences everywhere.

Madame Langendorff's Concert Tour.

Madame Langendorff made her first appearance in New York this season at the Hermann Klein concert Sunday afternoon, November 15. A notice of her singing will be found on another page of this issue of THE MUSICAL COURIER. The prima donna is to make a concert tour in this country this season under the management of R. E. Johnston.

Leo Fall's new comic opera, "The Merry Peasant," recently produced in Berlin, has been acquired by Savage for America.

Mrs. Groeneveld to Play.

Johanna E. Kratz, of Akron, Ohio, is now Mrs. H. J. Groeneveld. Miss Kratz was known as one of the most successful pupils of César Thomson, under whose instruction she became thoroughly equipped to play the old masters of the violin and the modern composers. She is a woman very highly gifted as a musician and has a splendid control of the violin, a fine stage appearance, splendid address, and there is a project on foot to have her brought before the public again, although she had retired after her marriage. She has retained her interest in the violin and



MRS. H. J. GROENEVELD.

has been practicing all the time, and is in good form for public appearance at present.

We Are Satisfied.

New York, October 24, 1908.

To The Musical Courier:

Will you kindly inform me what you think of my progress? I have been a year studying, six months with

a private teacher, acquiring the knowledge of all the scales. Then, after one term at the college, received a testimonial, being there eight months. I have now to study scales in double thirds, contrary motion scales, also "Inventions" by Bach, Nos. 1, 4, 6, 8, 10, 12, 13, 14, and Beethoven's sonata, op. 2, No. 1.

This summer, as I did not continue my studies with the aid of a teacher, I learned the first movements of Beethoven's "Moonlight" and "Pathétique" sonatas.

Do you think I could have done more in the time I have been studying?

Very sincerely,

MERCEDES.

The Misses Sassard, East and West.

Eugenie and Virginie Sassard, the recital singers, will be heard at Hermann Klein's concert at the new German Theater, Sunday afternoon, November 29, in German, French and English duets. These artists disclose charms that are unique and instructive to all students of singing. This is their second tour in this country, and they will again be heard East and West. The following paragraphs are from criticisms in the Chicago papers:

The Misses Sassard opened their program with Purcell's ancient composition, "My Dearest, My Fairest," and "Sound the Trumpet," followed by two songs of Tchaikowsky, "In dem Garten und dem Flusse" and "Der Abend." In these selections the singers at once demonstrated their peculiar fitness for this class of work, as they did in the same group with Brahms' song, "Die Schwestern," which was beautifully phrased. Eugenie Sassard, possessed of a warm mezzo voice, sang a song by Tchaikowsky tellingly, and the "Chant Hindou," by Bemberg, with a violin obligato by Frederick Frederiksen, was another song that showed her voice and interpretative power advantageously. The second group enlisting the dual efforts of the Sisters Sassard included: "En Silence Pourquoi Souffrir?" from Lalo's "Le Roi d'Ys"; Dupont's "Feuilles Mortes" and "Viens Mallika," from Delibes' "Lakme." All of these selections were given in exceptionally finished fashion, the harmonization of the voices being superb, keen, intelligent, sisterly sympathy pervading the work as vocal masterpieces.—Chicago Daily News.

The singing proved in high degree artistic and enjoyable. The young women have voices which naturally are distinctly agreeable in timbre and they have been so schooled that both organs are under admirable control and make possible the easy obtaining of artistic and charming effects. Miss Virginie's voice is a clear, high soprano, sweet and true throughout the lower and middle registers. It is a voice which commands a wide range of dynamic effects and carries the upper line in the duets safely and tellingly. Miss Eugenie possesses a rich, sympathetic mezzo which is not without considerable capability in the expressing of dramatic feeling, and which is as well trained as is her sister's.—Chicago Tribune.

The Misses Sassard put forth no example of such stupid music. Who could ask for finer art, more charming melody, than "My Dearest, My Fairest," of Henry Purcell, and that same illustrious writer's "Sound the Trumpet," written as an ode to James II? Nor would it be easy to find more attractive music than that contained in "In dem Garten" and "Der Abend," from a set of six duets by Tchaikowsky.

These and other works were given most delectable interpretation. The two singers not only put real feeling into the singing of the pieces, but they had worked so thoroughly and well that the unity of purpose was as perfect as such a thing can reasonably be.

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Vol. 4 is entirely given up to Johann Sebastian Bach.

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These volumes, luxuriously printed and bound, containing portraits, respectively, of Purcell, Domenico Scarlatti, Handel, Bach, and Padre Martini, are provided with interesting introductory essays by Richard Aldrich.



DRESDEN BUREAU OF THE MUSICAL COURIER.
GEORGE BAIERSTR. 2-1, October 27, 1908.

Frau Boehm van Endert, pupil of Professor Müller, made a most successful debut as Pamina in the "Magic Flute" of Mozart not long ago. The exquisite and sympathetic quality of her voice, adaptability to the role and the appropriateness of her costumes met with universal recognition and praise both from the public and the critics. Manen's "Akté" was given as a gala performance before the young King of Spain on his recent visit here. It will be remembered this is the first opera by a Spaniard ever performed upon a German stage, and which had its premiere here last season. The performance was given only in parts, enormous cuts having been made, so that the work was practically reduced to two scenes. The first row of boxes was reserved for the court and suite, with the invited guests, and presented a brilliant scene, with the toilettes and jewels of the ladies and uniforms of officers or of the different members of the royal family. Upon the visit of the Grand Duke of Baden another gala performance of "La Bohème" (Puccini) was given, where this spectacle was practically repeated.

The premiere of Tchaikowsky's "Eugen Onégin" was given here recently before a sold out house. Thus at last the great Russian composer has received the proper tokens of respect from the famous Dresden Royal Opera. It is nearly thirty years since the opera received its first performance. It has been performed on nearly every European stage of prominence. THE MUSICAL COURIER correspondent heard it first in Vienna, and can only repeat practically what she said at that time. Modeste prepared the libretto from Pushkin's famous romance, but, unfortunately, has not shown the capacity to reproduce the first qualities of the work in a drama. Hence the opera has well been designated as "Lyric Scenes," and Tchaikowsky's beautiful music well befits the title. Pushkin's romance should be read first, in order to thoroughly appreciate or be able to understand clearly enough the libretto, as the action is somewhat confusing, and there seems to be much useless bringing on of characters, who disappear suddenly without explaining in any way their *raison d'être*, or showing why they are any real and necessary part to the main figures of the play. Tchaikowsky probably regarded these scenes, disjointed as they are, merely as affording so many

opportunities for composing beautiful lyrics, Russian folk songs and charming ballets and dances, which appear in every act. If regarded from the standpoint of their beauty alone, the composer has well justified himself. He has treated his thematic matter in symphonic form and has painted his tonal pictures with a great variety of warm color. Fräulein von Jer Osten as Tatjana and Perron as Onégin carried off the honors, nor must we except Burian. Tervani as Olga, of whom such large hopes are entertained, did not quite reach the mark expected of her. Rains was a splendid Prince Gremin, while Von Schuch was recalled many times, and appeared at last with all the principals as chief leader in a well earned triumph. The opera was magnificently staged.

A new organization, founded in the interest of our Philharmonic Orchestra, consists of such men as Victor Clark, Alvin Kranich and the Commerzionrath Förster, and is called the "Vereinigung der Musikfreunde." They are giving a series of concerts called "Grosse Künstler Konzerte." Lola Rally, of the Berlin Royal Opera, and Max Pauer were the artists for the first. The former interested more by reason of her soft and delicate beauty than by her actual vocal powers, which are, however, promising. To Professor Pauer must be attributed the real success of the affair. He played the Schumann concerto and selections from Liszt's works. At the end of the first movement of the concerto all felt that we had before us a Schumann player of the first order. Pauer brought out all the romantic beauties in a manner to prove that he has behind him great strength and just as great a delicacy and rare refinement of perception. Needless to say that the "Affetoso," too, received warm treatment at his hands. Pauer is so eminently sane and healthy that his playing doeth good like good wine; he is one who can be modern and romantic as well as severely classical, even "traditional," as the case may require. Such artists as Manen, Schmedes, Gulbranson, Marteau and others have been engaged for the other concerts. The first was a brilliant musical as well as social event.

The first symphony concert gave us the overture to "Anacreon" of Cherubini and that Mozartean work of Haydn, the B flat major symphony, so broad in scheme, so full of the happiness and joy of life, which was ably directed by Hagen. Then in the second part of the program, the overture to Weber's "Euryanthe" and the fifth symphony of Beethoven were played. A sudden metamorphosis seemed to occur in the orchestra when Schuch took the lead, in the second part. The overture fairly seethed and bubbled over in champagne like effervescence, while the incomparable fifth symphony of Beethoven, than which no mortal has ever gone farther or higher in storming the very heavens, will remain, as ever, not to be forgotten. This program was identically the same as that given fifty years ago, upon the inauguration of the symphony concerts, and this occasion took on a jubilee character. Storms of applause greeted Schuch at the close, so

that the whole orchestra was obliged to rise with its genial leader to bow their thanks—a memorable hour.

The first Philharmonic Concert of the season introduced a stranger to Dresden, Frau Preuse-Matzenhauer, Royal Bavarian Kammersängerin, and to a pianist better known, José Vianna da Motta, from Berlin. The former, possessed of a beautiful voice, excellently trained, sang the songs of Strauss with all that exquisite calm and profound depth which their character bespeaks, so as to arouse her audience to a high pitch of enthusiasm, but left something to be desired in the first part of the program so far as warmth of delivery is concerned. Da Motta took us all by storm. While not of the Hungarian temperament of Liszt, yet he played the "Hungarian Fantaisie" and the Weber-Liszt "Polacca" with dazzling brilliancy of technic and execution. But it was in the C minor concerto of Saint-Saëns that he showed his true mettle, giving all the rare "spirituelle" quality, all the subtlety of finesse that informs the brain of a Frenchman, in short, the really great and inwardly musical content of the work, as it demands.

At Professor Roth's the audience heard the host perform with remarkable clearness the Bach-Tausig toccata and fugue in D minor. Fräulein Koch sang the songs of Strauss and others in a most pleasing and sympathetic voice, with much noblesse of quality. Frau von Gromadzinska and Fräulein Brockman played a sonata for piano and violin by Horvath; the artists are able players and well recognized. Percy Sherwood played a romance and minuet of his own composition. He is a general favorite in Dresden, and was received with particular warmth of demonstration.

As to the great number of other concerts with which a very full season has begun, they will be mentioned later.
E. POTTER FRISSELL.

Additional Dresden News.

DRESDEN BUREAU OF THE MUSICAL COURIER.
GEORGE BAIERSTR. 2-1, October 28, 1908.

At the second symphony concert, Schuch directed the first symphony of Brahms, or the "tenth symphony of Beethoven," as Brandes quotes aptly. Being misinformed as to the hour, I arrived in time to hear only the last movement of this fine work, which was given a superb performance and interpretation. Another event of this concert was the appearance of Ignaz Friedmann, pupil of Leschetizky, and one of the best representatives of this famous school. He possesses not only all the necessary technical and tonal qualifications, but also rare poetic depth and insight, power of musical feeling and mastery of many moods, all of them exhibited in the Tchaikowsky B flat minor concerto. Malata directed the work with unusual fire. The concert closed with a novelty and a decided contrast to all that went before—a "Suite Villageoise," of Theodore Dubois, full of simplicity in the first part, and though without much depth, yet delightful because of a certain refreshing



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freedom from all labored striving and straining after effect.

Else Skene Gipser, also a pupil of Leschetizky, achieved a veritable triumph at her concert. When I heard this pianist years ago, I declared then that she would make her way to the top. She has gained wonderfully in repose and plastic delineation, while on the interpretative side she speaks with a greater authority and with a greater power of expression. After so much praise, I may surely be allowed a word of friendly criticism. She lacks in reserve force, and plainly exhausts the limit of her strength in the large parts of the Schumann C major fantasia. Her tonal effects, while full, lack that Rubinstein resonance, that vital ring, that organ like quality, which distinguishes Friedmann. This may be because Frau Gipser is of delicate physique. There is a sure way of remedying all this, for in Leschetizky's school I have heard small children play with the strength of grown men. "Verbum sat sapienti." Perhaps to many this will seem a trivial consideration, so I will again emphasize that Frau Gipser is none the less an artist of certain qualities that should enable her to take rank with the best players of her time. She received an ovation and floral tributes abounded.

Egon Petri, whose talent and work have awakened such large hopes and expectations, gave a Beethoven evening, in which he performed several of the greatest sonatas of that master, without a single failure of the memory, and scarcely without a technical flaw. On the subjective side, too, he displayed unusual maturity in one so young. Petri will be a great Beethoven interpreter if he continues to develop in this way.

Petri's Quartet opened its season with the usual classics. After being regaled with the good humor of Haydn (D major string quartet), we had the B flat major of Mozart, of which a most delicious morsel was that matchless adagio, while the piece de resistance was the F major string quartet of Beethoven. The young and talented Otto Wunderlich took the place of Warwas, who is very ill. The reappearance of this Quartet was greeted warmly.

We have had another Reger Abend. It must be admitted that the Dresden critics and musicians have not manifested that warmth with regard to Reger which his Leipzig admirers may feel they have a right to expect. Perhaps we are not so ripe as they for the advanced trend of such work, for I must confess while this famous young composer may have great depth of thought, it often seems abstruse, not lucid, puzzling, and sometimes it appears too labored and strained, not spontaneous—dare one say, not inspired? On this occasion the passacaglia and fugue was the masterpiece of the program. In it Reger was assisted by a marvel of a young pianistic genius, a girl not over fourteen, who kept an amazing pace with this master's superb piano playing. A long trio, perhaps too long, but founded on attractive themes, with an allegretto of a dainty charm, and several lieder, well sung by Frau Sanna van Ryn (the duets with Fräulein Ruben), completed the program. In the trio Reger was assisted by Wille, of the Petri Quartet, and by its leader. The reception by the audience

was lukewarm. Many seemed bored, when at last, luckily, the tide was turned by the passacaglia and fugue, which quite carried the day. Fräulein Ottermann is, by the way, to be assisted by Reger at the piano in her lieder and duet abend with Doris Walde in Leipzig on the 23d inst.

At Professor Roth's, Bolko, Graf von Hochberg was given a hearing, the host, Konzertmeister Hans Schliemann, Fräulein Brockman, Ernst Wilhelm and Johannes Smith assisting in the quartets, while Frau Boehm van Endert sang the songs, the composer at the piano. These works show constructive talent, routine, and intimate acquaintance with the laws of composition; but they seem



PAULINE LUCCA (BARONESS VON WALLHOFEN).
The great singer who died last February.

to have no especial message, nothing new to say, in the well worn field of composition. Frau Boehm sang with her usual sweetness and charm of voice. The salon was crowded with the most distinguished guests of Dresden's musical circles.

Gertrude Matthes, violinist, showed in her concert that she has talent of no mean order. Her earnestness was evidenced by such works as Bach's G minor sonata and Nardini's D major sonata, also an adagio by Spohr, all very well done. She lacks the personal note, however. Ernst Häntsch, who assisted, is a pupil of Professor

Müller. His fine bass-baritone is excellently trained, and he sang songs by Roland Boucquet, of simple charm, very forceful and dramatic lieder by Fuchs, d'Albert and others.

Oskar Springfield came into pianistic fame by a performance of the Brahms F minor sonata, in which critics here ranked him with no less an artist than Professor Pauer. He was assisted by Edith Waldhauer, violinist, a serious artist and finished player, of considerable musical feeling.

Franz Steiner, baritone, from Vienna, has a phenomenal voice, but no interpretative power. Andriessen, who assisted, surprised every one with an unusually fine and mature rendition of Brahms' variations on a theme by Handel.

Frau Auer has had unusual success with a pupil of hers who appeared lately in the Hanisch Opera Company. Fräulein Schlée, of Philadelphia, made her debut as Aennchen in "Freischütz," and received marked attention from musicians and the press, all recognizing in her a real acquisition and extraordinary talent. Fräulein Schlée writes a letter to Frau Auer, in which she attributes all her success to that talented and earnest teacher.

Fräulein Helene Staegemann, daughter of the famous Director Staegemann, of Leipzig, gave a highly interesting Mendelssohn Abend. This, as some of the critics pointed out, was a somewhat risky undertaking, as for many Mendelssohn's music has passed its day. It has died of too much sweetness. Nevertheless, she scored a decided success, and at the close had to concede several encores.

Lotte Kreisler in her Lieder Abend astonished by the rapid strides she has made in temperamental "Vortrag." The more one hears this gifted, serious and hard working young artist, the more one deplores that she has not given enough time to the proper cultivation of her voice, which might prove really worth the work. Dr. Mark Günzberg, who accompanied, did not show the same prowess as accompanist as he does as piano virtuoso.

Rudolph Bärtich, concertmaster, and Frau Bauer-Ziech, harpist, of the Royal Orchestra, assisted young Paul Willi in his readings some days since. A beautiful nocturne by Gramman (formerly a well known Dresden composer) and two melodramas by our "genial" orchestra director, Malata, entitled "Die Nonne" and "Ein Harfenton," were on the program, forming perhaps the most interesting part, in some respects. Malata was called to the podium to bow his acknowledgments.

Henry Uhl, the well known baritone of phenomenal voice, has lately arrived in Dresden from Cleveland on a wedding trip with his young bride. Mr. Uhl's voice never sounded better, while he has made marked strides in interpretation. He will sing here soon in a soirée of your correspondent, when Fräulein Luise Ottermann will also assist.

E. POTTER-FRISSELL.

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INDIANAPOLIS MUSICAL NEWS.

934 NORTH PENNA. STREET,
INDIANAPOLIS, Ind., November 12, 1908.

The first concert of the People's Concert Association at Caleb Mills Hall, with Jeanne Jomelli as soloist and Helen Lawrence as pianist and accompanist, was a very enjoyable musical affair, or at least would have been, if the shortcomings of the accompanist had not spoiled some of the finest numbers on the program. In this regard the concert furnished one of the finest object lessons illustrating the unfortunate maxim of many traveling artists or organizations that anything is good enough for a provincial town, which means for any town outside of New York, Boston, Philadelphia and Chicago. For reasons probably of economy these artists do not take any experienced and well rehearsed accompanists on the road, but pick accompanists up here and there, sometimes at the last hour, which method makes a careful rehearsal before the concert impossible. This at least was my impression on this particular occasion, and Miss Lawrence, though struggling valiantly with her difficult task, seemed entirely unfamiliar with about two-thirds of the offered songs. The Italian group, consisting of songs by Barilli, Bossi and Tosti, suffered most under the circumstances; a little better fared the well known songs by Brahms, Schubert, Carl Löwe, etc., although throughout the whole program there was a certain nervousness and unsteadiness readily understood, but which transmitted itself to the hearer in a way decidedly detrimental to real musical enjoyment. It would be unfair, however, to omit to state that Miss Lawrence is a pianist of talent and merit and contributed some good solo numbers to the program, the most enjoyable of which was Scriabine's nocturne for left hand alone. Madame Jomelli, whose voice and artistic abilities have been recognized by the New York critics, was in fine form and did her songs full justice, inasmuch as her interpretation was not hampered by the aforesaid circumstances. She scored a decided success with the audience, which filled Caleb Mills Hall almost to the last seat.

A concert of great local interest took place at the same hall on Tuesday, October 27, when Vera Verbar, an Indianapolis violinist, just returned from her European studies, presented a difficult and attractive program to her friends at home and the Indianapolis public. She was assisted by Tull Brown, of Oliver Willard Pierce's new College of Musical Art here, and a popular piano teacher in this city. Miss Verbar, a young lady yet in her teens, and formerly a pupil of Messrs. Koster and McGibeny here, has been in Europe over two years, and studied there chiefly with Henri Marteau and Eugen Ysaye. She intends, moreover, to continue for several years studying with the latter in Brussels, which city she far prefers to Geneva, Switzerland, where Marteau was her teacher. In a sonata by Tartini, an effective ballad by Moszkowski, and in the Bruch G minor concerto Miss Verbar documented the gratifying results of careful studies sustained by decided

violinistic talent and a great deal of youthful enthusiasm. Accordingly, the success with the large audience present was highly encouraging, and Miss Verbar had to respond to several encores. There were beautiful floral offerings and a great gathering of friends and admirers back of the stage after the concert. Mr. Brown accompanied in entirely satisfactory manner and contributed two solo numbers, Brahms' ballade in G minor and Liszt's tarantelle from "Venezia e Napoli," receiving a great deal of well earned applause.

The New York Oratorio Quartet gave a concert in Caleb Mills Hall on Friday, October 30, to an enthusiastic audience. The members, Florence Hinkle, soprano, and Adah Hussey, alto; Reed Miller, tenor, and Frederic Wheeler, baritone, constitute a very artistic ensemble, and their programs, chiefly popular ensemble numbers from operas, such as quartet from "Rigoletto," sextet from "Lucia," quartet from "Stabat Mater," and others, interspersed with diverse solos, appeal to the tastes of musical audiences. The Quartet had fine success here, had to give several encores, and no doubt will have other opportunities in the future to sing again for Indianapolis audiences. Lois Davison is the pianist and accompanist for the ensemble.

Monday evening, November 2, a faculty recital took place at the Odeon recital hall of the Metropolitan School of Music. Franklin N. Taylor, baritone, and Carrie Amelia Hyatt, pianist, performed a varied program, of which newer songs, like "Daheim," by Hugo Kaun; "Die Abloesung," by Hollaender; the "Minor Chord," by Mager, and Sgambati's intermezzo for piano, op. 21, were the most interesting numbers.

November 4 a very good program was given by the Indianapolis Matinee Musicale at the large hall of the Propylaeum. Specially noteworthy among the different offerings were etude, op. 25, No. 7, by Chopin; prelude from "Carnival Mignon," by Schuett, played by Margaret Ladley; "Hejre Kati," for violin, played by Marie Dawson; "Widmung," by Schumann, and "Shadows," by Carrie Jacobs Bond, sung by Jessie D. Lewis, and the "Rigoletto" fantasy by Liszt, played by Mrs. John Kolmer, wife of one of the prominent surgeons here. All the members of this club are ladies, professional and amateur, and their series of recitals for this season promise much that is of deeper interest.

Some pupils of the Indianapolis Conservatory of Music gave a students' recital Friday, November 6, several program numbers of which were decidedly better than are usually heard at pupils' concerts. Such performances worth mentioning were, on the piano: "Wedding Day," by Grieg, played by Bess Meeks; nocturne, B major, by Chopin, Sarah I. McConnell; two etudes by Poldini, Lillian Wagner; prelude and fugue, Bach, played by Ellen Lovell; on the violin; seventh concerto by De Beriot, Alfred Troemel;

eighth concerto by Rode, O. Borst; for voice: "Hear Ye, Israel," from Mendelssohn's "Elijah," sung by Olga Joest.

The Metropolitan School of Music announces three recitals, the third of which is to be given November 13, with the school orchestra and Kathrine Bauer, violinist, of McGibeny's class, who, it is said, studied for some time in Europe, as soloist. An innovation for a school concert of this scope is that a small admission fee will be charged to defray expenses—an excellent idea, which cannot be too highly recommended, as too much good music is being given away in this city, which methods only lead to an undervaluation of music in general and of local musical talent in particular.

JOHANNES MIERSCH.

NATIONAL FEDERATION OF MUSICAL CLUBS.

OFFICE OF THE PRESS SECRETARY, MRS. JOHN OLIVER,
156 NORTH BELLEVUE BOULEVARD,
MEMPHIS, TENN., November 12, 1908.

Pittsburgh, Pa., has a new club in the Federation. It is the Tuesday Musical, and Mrs. J. W. Marsh, 4107 Wallingford street, is the president. Mrs. F. W. McKie, 6104 East Nome street, is the secretary. Plans for the season will be published later.

The Western section reports two new federated clubs for this month, the San Francisco Musical, Lilla L. Boole, secretary, and the Euterpean Glee Club, of Plattsburgh, Neb.

The Philomel Piano Club, of Warren, Pa., renewed its work early in the season with fifteen active members, forty-four honorary and eight non-resident members. An attractive program was given on October 27 at the residence of Mrs. Sill. The club has published a year book giving detailed account of the work as planned for the coming season. Mrs. Warren M. Lindsey, State director for Pennsylvania, is a leading spirit in the club.

Early reports are expected from two of the newest clubs in the Southern section, namely, the MacDowell Music Club, of Grenada, Miss., Mrs. W. L. Clifton, president, and the Symphony Club, of Sapulpa, Okla., Grace Mars, secretary.

The Morning Musical, of Syracuse, N. Y., has elected the following officers to serve the club for this season: Mrs. Lamont Stilwell, president; Mrs. Edwin Janny, honorary president; Harriet Fitch, first vice president; Mrs. F. Honsinger, second vice president; Mary Dissel, third vice president; Mrs. George Cooper, secretary; Mrs. Harry Wadsworth, assistant secretary; Mrs. Adolph Frey, treasurer; Mrs. J. B. Fairlamb, assistant treasurer; Mrs. Henry Darby, librarian; Kathrine Seymour, resident Federation secretary. Mrs. Frey, the treasurer of the club, is the secretary of the National Federation.

Mrs. Charles B. Kelsey, president of the National Federation of Musical Clubs, received at her residence in Grand Rapids, Mich., Wednesday, November 11, in honor

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of the officers of the National Federation who are in that city. While in Grand Rapids, the officers will also be the guests of the St. Cecilia Club at a concert by the Olive Mead Quartet.

From faraway Chapleau, Ontario, comes inquiry concerning the Federation by members of a musical club there desirous of greater progress.

The Etude Club, of Muskogee, Okla., organized September 15, with Mrs. W. C. Lansford, president, and Gertrude Floyd, secretary, has fourteen members.

The Rubinstein Club, of Fennville, Mich., reports itself as "a tiny club in a tiny town," but with great ambition inspired by the Federation. This little club, besides the regular monthly meetings, endeavors to bring one artist each season for the education and elevation of its members and the public. Mrs. C. E. Goodrich is president of the club.

The Morning Musical Club, of Oneida, N. Y., devoted the program at the last meeting to compositions by Mrs. Beach. The singers were Mesdames Clifford, Brewer, Bowes, and the Misses Munroe, Hilts and Maxon. Mrs. House played a piano number by the woman composer and Mr. Rumble added one by Chopin. Mrs. Potter read a paper, and Mrs. Geisendoff gave an outline of current topics.

NOLA NANCE OLIVER.

Nellie Wright's Tour.

The principal appearances of Nellie Wright on her recent tour were made at Syracuse, N. Y.; Warren, Pa.; Bay City and Saginaw, Mich. At Saginaw the young soprano was one of the artists especially engaged for the music festival for the second performance of Mendelssohn's "Hymn of Praise," the other artists being Isabella Bouton and George Hamlin. Madame Galski sang the soprano part in this beautiful work the first evening, and on the second Miss Wright was heard.

Gabrilowitsch for Pittsburgh.

Gabrilowitsch will be the piano soloist at the Pittsburgh concert of the Mendelssohn Male Choir in that city on January 28, 1909.

The Dresden visit of the King of Spain was celebrated by a performance of Manen's "Acté."

Zuckermann Successful.

Augusta Zuckermann sends the accompanying new picture postal of herself from Winchester, England. Miss Zuckermann appeared there recently and won such pronounced favor from the audience and the critics that she was at



AUGUSTA ZUCKERMANN.

once engaged to play again in the same city the following week.

"Meistersinger" had its local première in Warsaw under Von Reznicek's leadership and was a pronounced success.

Good Concerts in Denver.

DENVER, Col., November 8, 1908.

The concert season in Denver was opened by a quartet of singers from the Metropolitan Opera House, New York—Marie Rappold, soprano; Josephine Jacoby, contralto; Campanari, baritone, and Riccardo Martine, tenor. Arthur Rosenstein was the accompanist. For this array of talent Denver residents must thank Signor Cavallo, the conductor of the Denver Symphony Orchestra. The concert took place at the Auditorium, October 22, and was very successful. As many were unable to gain admission, the concert was repeated the next evening at Trinity Church.

October 29 Robert Slack gave the first in a series of six concerts with Madame Calvé, Karl Klein, violinist, and Brahm van den Berg, pianist. The large Auditorium was again crowded to the doors, and the audience represented the wealth and fashion of the city. The program was enjoyed from first to last.

David Bispham assisted the Apollo Club and the Denver Competitive Ladies' Chorus at their unusually interesting concert on the night of November 5.

The Tuesday Musical Club, Hattie Louise Sims, director, and Mrs. J. E. Kinney, president, will give six concerts this season. Nordica and her company will appear at the first.

The Mansfeldt String Quartet, that made a good record last year, has disbanded for lack of financial support.

The Wednesday Symphony Club gave its first concert November 5 at the Knight-Campbell Recital Hall. Florence Taussig is the president.

JAMES M. TRACY.

Anderson Books Another Artist in Boston.

Walter R. Anderson, the manager of concert artists, has booked Pearl Benedict with the Handel and Haydn Society, of Boston, for the Christmas performance of "The Messiah." This makes the third singer in his bureau that Mr. Anderson has placed with the Boston organization.

In the Vienna Municipal Museum, a Suppé Room has been fitted up, the original scores of that composer's operettas and many of his personal belongings being on exhibition.

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LEIPSIK, October 25, 1908.

The fourth Gewandhaus program had a Haydn D major symphony; E. F. Richter's motet, "Psalm 114," sung by the Thomaner Chor under Cantor Schreck; the orchestral "Erntefest" intermezzo from Max Schillings' "Moloch"; the four choruses, "Romanza," by Elgar; "Der Verlassene," by Dvorák; "Das Leben," by Cui, and "Flax," by Gretchaninow; the Beethoven sixth ("Pastoral") symphony. This was an easy program to hear, with only the Schillings piece so thickly scored as to cause guessing on what was going on. Nevertheless, that work had a strong melodic core that was easily apparent, and it was very much enjoyed. The audience recalled Nikisch repeatedly upon conclusion of the playing. The Elgar chorus is strong work and easily maintained its position in the good company it was keeping.

The Philharmonic Orchestra began its thirteenth consecutive year under its founder, Hans Winderstein. The first program had the beautiful Borodin second symphony and soloists, Zdenka Fassbender in a Götz and a Wagner aria; also pianist Theodor Szanto in the Liszt E flat concerto and in the first Leipzig playing of Frederick Delius' one movement piano concerto. The orchestra set a very good standard for itself and also maintained the same in the concert of a week later, when the Schubert unfinished symphony and Karl Bleyle's symphonic poem, "Flagellantenzug," were given. The Spanish violinist, Joan Manén,

was soloist for the second concert, playing the Lalo Spanish symphony and his own introduction, adagio and variations on a Tartini theme. The Delius concerto is in the very practical length of the Liszt concertos. It seems to have value, but at first hearing the repeated climaxes and calms disturb the effect as a whole. It contains a piano and orchestral "colloquy" in the fashion of the stirring introduction to the Tchaikowsky B flat concerto, but as Sgambati, an Italian, and d'Albert, a Scotch German, have also borrowed the idea for their piano concertos, there should be no objection to lending it to the Englishman, Delius, who lives in France. It may have become copyright in America, however. Manén's new composition seems to be but a slight improvement over his violin concerto and hardly better than his symphony. There are pleasing and really effective moments in these variations, but the ideas always lack distinction. From the three works already given in Leipzig, one would judge that Manén composes less interestingly than Weingartner and Marteau, and that is going some. Like them, he takes his art seriously and plays beautifully. Szanto seemed to play the Delius well, but he left the Liszt concerto wide open at every chance to show its weakness. From his teacher, Busoni's, playing of the same work two days later, one concluded that Szanto must have been playing from a prescription that Busoni told him not to use.

Within the foregoing week your Leipzig correspondent accepted invitations to attend the Dresden Court Opera's first production of Tchaikowsky's "Eugen Onegin," on October 20, and Theodor Spiering's orchestral concert in Berlin on October 22. The correspondents at those points will have already furnished reports, but a few lines are gladly submitted from this office. The Tchaikowsky work is not entitled opera, but "lyric scenes." It was given from the original authorized edition of the house of D. Rahter, Leipzig, yet the text employed was newly issued by that house and is the fourth translation made since the work first appeared in 1879. Tchaikowsky had hardly intended the work for actual use on the stage, hence the difficulty has always been to get the material into sufficiently connected and practical form. It might never have come to production but for the enthusiasm of students in the St. Petersburg Conservatory, who tried a couple of acts at a conservatory performance for an experiment. The recent giving at Dresden was the first occasion on which

the Dresden Opera had ever given a Tchaikowsky stage piece. The house was sold almost to the last seat, and the public showed great appreciation of every scene. The work is now being given three times per week on the impetus then received and upon the intrinsic value of the music and the Dresden setting. Those who have heard only symphonies and other instrumental works by this composer will learn of another and finer Tchaikowsky here. True, the composer never did have to go hunting for a melody, but he often used big guns to bring in his other game. The "Onegin" music is not only eminently harmless, but of the greatest refinement conceivable. The duel scene to close the second act is dramatic, both in action and music, but the rest of the evening is of the grace of the parlor. Schuch was the great conductor, as usual. The visiting Russian musicians who came down from Berlin found that some of the tempos differed widely from the Russian tradition, but they were loath to find fault and gladly forgave discrepancies that they knew were impossible for a non-Russian conductor to avoid.

The fourth Gewandhaus program of the century ago, Thursday, October 20, 1808, had a symphony by Rössler (who wrote nineteen symphonies); a vocal scene by Trento, sung by Madame Schicht; an oboe concerto by Winter, "blown" (geblasen) by Kunze, of Dresden; vocal quartet from Cherubini's "Lodoiska"; an overture by Beethoven; an oboe rondo by Krommer, played by Kunze; the first act finale, for chorus, soloists and orchestra, from Mozart's "Figaro." Doors opened at 4; began at 5:30; admission, 16 groschen (40 cents).

The first Gewandhaus chamber music concert of the present season was given in the small hall, October 24, with a program including a Beethoven B flat string quartet, op. 18; a new G major quartet by Ernst Toch, and the Schubert C major quintet for violins, viola and cellos. The usual Quartet—Wollgandt, Wolschka, Herrmann, Klengel—was assisted by cellist Kiesling. The Toch quartet could not be heard for this report, but Segnitz, of the Leipzig Tageblatt, characterized it as a meritorious work, which leans rather from than toward the ultra modern.

Spiering played the Hugo Kaun concertstück, the Brahms and the B minor Saint-Saëns concertos with the Philharmonic Orchestra under Marienhagen. The one number of unalloyed enjoyment was the Kaun concertstück, partly because it is good music and partly because Spiering played it with verve and technical fineness that meant very much to those who examine into the exact

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nature of all its technical demands. It actually uses the violin to its last possibility, at the speed it goes. Musically, it is a staid and agreeable message that is not very difficult to understand, and its first cantabile for the solo instrument is not far removed from a seventeenth century spirit. Spiering is known to be one of the most industrious workers in the field. He is continually engaged in enlarging his repertory of new and meritorious works while keeping up his repertory of the old ones. In preparation for his coming American tour, and in playing his present engagements in Germany and England, he is using up his energy to the danger point. Thus it was that in the Berlin concert the auditor was conscious of the artist's tiring by the time he had reached the last movement of the Brahms. He did much brilliant playing in that work and in the Saint-Saëns which followed, yet any of his friends know that the playing would have been much more brilliant under a higher stage of physical health.

At a concert given in the Leipzig Albert Hall by Michael Serbuloff, the Tchaikowsky fourth symphony and the conductor's own "Cortege funebre" were the features. It is impossible to claim any special art values for their manner of giving. So is the Serbuloff composition a very weak one as modern composition goes. The theme has feeling, but is used much too long and in unpolished style. The Leipzig soprano, Hildegard Börner, sang a Haydn aria and the Liszt "Mignon" lied. Her voice is not heavy, but it is very agreeable and she uses it well.

Soprano Agnes Opitz gave a program of old arias and modern songs, and had the assistance of Otto Weinreich as accompanist. Her work was unpromising on account of unwieldy vocalism and very imperfect enunciation. That left only her fine personality to recommend her. Weinreich accompanied tastefully and sympathetically.

Baritone Franz Steiner, of Berlin, gave a recital of Schumann, Brahms, Löwe, Wolf and Grieg. Pianist Willem Andriessen accompanied and played the Brahms-Handel variations. Steiner has a splendid voice under good training, and as he is musical, his recital was very enjoyable. Andriessen is said to have played the Brahms variations very well.

EUGENE E. SIMPSON.

The Reward of Song.

Miss Screecher—I wonder if Uncle Jim remembered me when he made his will? I used to sing for him.

Lawyer—Yes, he evidently remembered you—at least your name isn't mentioned in the document.—Chicago Daily News.

BUFFALO NEWS.

BUFFALO, N. Y., November 12, 1908.

For many weeks, "expectation has stood on tiptoe" waiting for the arrival of the famous Sheffield Choir, of England. Not, however, the organization known as the Sheffield "Festival" Choir, but instead a body of 200 men and women with a general knowledge of music, and a particular knowledge of sight reading. It is said the Yorkshire and Lancashire people sing from infancy. Half a dozen Buffalonians went over to Toronto for the first concert given in Massey Hall, the Choir making its first and second appearances in Montreal and Ottawa. In the audience at the latter place were Governor General Earl Grey, and the rest of the Government House party. Louis W. Gay's popularity as a manager enabled him to arrange for the organization to sing in Buffalo, the only American city so honored. There were two more evening and one matinee concerts given. Then the party went to Niagara Falls, Ont., where two days were spent in sight seeing, with the result that the Sheffield Choir arrived on a belated train on the evening of November 9, proceeded directly to Convention Hall, tired and hungry, there to confront an immense audience. Many visitors came from Chicago. As a consequence of travel and fatigue, the voices were not quite so fresh as when heard in Toronto, but still they did marvelous work, particularly in the interpretation of the difficult motet, "Sing Ye," by Bach. At its conclusion, Dr. Henry Coward, the director of the choir, was presented with a large laurel wreath, beribboned and inscribed, "The gift of the leading Buffalo singing societies." Fanning's "Moonlight" was exquisitely sung, also the encore, "O Gladsome Light." Sullivan and Jackson's "Sisters of the Sea" followed, the latter descriptive of the glories of England, Scotland and Ireland, with changes in tempo and harmonies noticeably characteristic. "You Stole My Love," Macfarren, was delightful; also Elgar's "Dream of Gerontius." It is wonderful, but it is also diabolical, snarling, discordant and supernatural. Mentally one flees to a safe haven. The "Indian Lullaby," by Dr. Vogt, was a beautiful tone picture, full of contrasting light and shade. The opening number of the program was one verse of "America" and one of "God Save the King," the concluding number Handel's "Hallelujah" chorus. The quartet of solo artists accompanying the Sheffield Choir possesses fine voices. Emily Breare, soprano, a sweet English girl with a pure, well trained voice; Gertrude Lonsdale, contralto, a regal looking woman with a glorious voice. Miss Lonsdale is half English, half Hungarian, and is a granddaughter of the famous Hungarian soprano, Mme. Peschka Leutner. Henry Brearley, an exceptionally fine tenor, and Robert Charlesworth is one of the best basses ever heard here. He reminds one of David Bispham. After concerts in St. Catharines and Hamilton, the Sheffield Choir goes to

Montreal, to sail for England. Miss Lonsdale goes to New York, having been engaged by Hermann Klein to sing at some of his concerts.

Florence Newell Barbour, of Rochester, a graceful song writer and fine pianist, is taking front rank as a composer of orchestral music. Her latest productions are: "Reverie," for two violins, cello, viola, bass, piano and harp; a "Serenade," for violin and piano; also a piano composition, entitled "Music Box Waltz," the latter played at her recent piano recital by Maude Lee Bissell, a gifted musician of Rochester.

Monica Dailey, the gifted pianist of Batavia, is now making a concert tour. Miss Dailey is giving recitals in Connecticut and making a well deserved success. Buffalonians watch her career with interest, for Miss Dailey began her musical studies in the Buffalo School of Music, where the Leschetizky method is taught, afterward perfecting herself in her art in Europe. Her recitals in London and on the Continent were highly praised.

Mary Howard is giving a series of lectures on the orchestra and orchestral music. The course will include the program to be given at Convention Hall, Wednesday evening, November 18, by the recently organized orchestra of fifty players.

Fannie Bloomfield Zeisler will give a recital at Convention Hall, Thursday evening, November 26 (Thanksgiving.)

VIRGINIA KEENE.

The New German Theater.

Excellent dramatic performances are being given at the new German Theater, under the direction of Dr. Baumfeld, who has marshalled a company of exceptional ability and effectiveness. Schiller's "Die Räuber" was staged with rare artistic insight and acted with a perfect ensemble that only German companies seem able to accomplish in this town. The enterprise of Dr. Baumfeld is shown in his engagement of the Japanese pantomimist, Fuji-Ko, who won a triumph in the one act pantomime, "The Vampire." The little Oriental woman's art could not be more explicit or convincing if she accompanied all her movements and facial expressions with the spoken text. Gustav Hinrichs conducted a special orchestra for the occasion, in music written by Karl Engel. The scenic equipment of the pantomime was uncommonly lavish. On the same evening two dramatic masterpieces, "Die Sittliche Forderung," in one act, by O. E. Hartleben, and Guerin's two act comedy, "The Little King," were done with consummate piquancy, charm and finish, under the artistic stage direction of Eugen Burg. Ilse von Tasso made a marked impression in the Hartleben play, and the French piece emphasized the polished acting of Eugen Burg and Else Proft.

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MILAN, October 20, 1908.

A very serious question has arisen between Mascagni and Salvadori, author of "La Festa del Grano," which won the Sonzognian prize of 25,000 francs. It seems now that "La Festa del Grano" is no other than the "Ossessi," which Salvadori wrote for Maestro Guglielmi, who had already put the libretto to music, and was awaiting a good occasion to give this new opera of his. Mascagni is protecting Guglielmi, and the whole matter is to go before the courts for a decision. The papers are full of Mascagni's piquant epistles and Salvadori's recriminations and Guglielmi's complaints!

At the Teatro Adriano, of Rome, a Sonzognian season of opera is to begin on October 23 with Mascagni's "Amica," conducted by himself. Other operas are to be Giordano's uninteresting "Marcella," which has only the interest of novelty for Rome, and his "Siberia." Besides "Amica," Mascagni will direct his "Le Maschere," and "Carmen" will also be given.

The question of the Paganini autographs and manuscripts in possession of one of his nephews residing at his villa near Parma has come to the fore again, because the government has finally decided to buy them, and in order to guarantee their authenticity has dispatched three musicians to examine them, namely, Professor Pinelli, of Santa Cecilia, in Rome; Prof. Enrico Polo, of the Conservatory Verdi, of Milan, and Maestro Turchi, of the Philharmonic, of Bologna.

Franco Fano has been in Paris for a few days to attend the formation of the lyric company for Lisbon. It is assured that there also the reform of giving opera in the original language, and having each style directed by national conductors, will be enforced.

At the Dal Verme "Bohème" and "Carmen" hold the boards. Madame Bressler-Gianoli had to have a substitute

for a series of performances, as she was ill. She now has taken her place again and with brilliancy.

At the Conservatory Verdi, of Milan, the place of professor of composition is open, at 3,000 francs salary; professor of song, 2,500 francs, and professor of history of music, with 1,200 francs salary!!!

The Sonzognian Concours for the best psalm for voices alone, and for the best theme and variations for full orchestra, has brought in an immense quantity of works, but none of these was judged worthy of the prize. However, those who have received an honorable mention are promised a public hearing. Such style of composition is almost an unknown quantity to the Italian in these modern days.

Don Lorenzo Perosi has gone to Sardinia to study the folksong of that primitive country. He is harboring the idea of a new work on characteristic lines of Sardinian and also Sicilian songs. He has traveled all through the island, is now in Palermo, and will make a tour of Sicily, as we are told by his substitute, Monsignor Rella. Perosi will then go back to Sardinia to complete his collections and impressions, coming back to Rome to finish his work.

The new theater, Politeama Chiarelli, belonging to the Chiarella Trust, will be inaugurated with some performances of Boito's "Mefistofele." Battistini, the celebrated baritone, will then sing in a few performances of "Maria di Rohan," "Ernani" and "Tosca," and besides, a new opera is to be given, "The Cricket on the Hearth," by Zandonai.

Some musical lovers of comic opera have just found out that Suppé, composer of "Bocaccio," "Donna Juanita," etc., was Italian and not Viennese, as generally believed. The city of Spalato claims the ownership, and will soon put a commemorative slab on the house once occupied by the merry composer!

Strikes seem to be all the style now. Even the orchestra of the little Tuscan town of Prato went on a strike for forty-eight hours, thus protesting against the severeness of the criticism of their playing in "Fedora."

At Novaro (Coccia Theater), "Fedora" will be given during this month, also a new opera entitled "Madre" (Mother) in one act.

At Novi Ligure, a posthumous opera by Marengo will be given in November, entitled "Frederick Struensee."

A queer thing happened at the Costanzi, of Rome, where during this fall season a company of comic opera (or operetta, as it is called here) is giving very fine performances and making lots of money. "The Geisha" was announced at extremely popular prices and naturally the

house was crowded and the gods in the gallery were not of the better class of gods. At the couplets of the buffo in the last act ye gods demanded a couplet about the actual politics of Turkey and the Balkans. The singer refused, saying: "No politics tonight, and this out of deference to the Minister of Foreign Affairs and the Turkish Ambassador, who are both present." Ye gods insisted in vain. Then they wanted some couplets about a well known sportsman of Rome. The artist again refused. This so infuriated these gods that the curtain had to be dropped and the public left the theater amidst howling and shouting. The refined portion of the audience was indignant that in a civilized center such an outrage to common decency of manners could happen. Had the prices not been reduced to such a ludicrous minimum such kind of gallery gods could never have attended the performance!

At the Teatro Ponchielli, of Cremona, the company for carnival has already been formed, and the operas are to be "Loreley," "The Huguenots" and "Traviata."

At Vicenza for the carnival season, "Fedora," "Werther" and "Mignon" will be given.

The Teatro Quirino, of Rome, is still going on with its popular performances. "Norma" and "Jone," by Petrella, just now holds the boards. "Norma," badly as it is given, always calls out an immense audience. At the Costanzi it is two seasons now that they have been looking for a Norma, but it seems impossible to find any one who can sing and act the part, one of the most beautiful and exacting of the dramatic repertory.

Giacomo Orefice, who has been appointed director of the Costanzi, has just had a fine success with his "Chopin" at Genova.

At Palermo "Cavalleria" and "Pagliacci" are given; at Trieste "Forza del Destino," by Verdi; at Turin (Teatro Victor Emmanuel) "Samson and Delilah" scored a fine success; Budrio has "Ballo in Maschera," by Verdi; Mirandola, after "Samson," has "Manon" (Massenet's); Lanciano has "Othello"; Stradella has "Fedora"; Este has "Fedora." Many other theaters are having their lyric fall season.

"Sonnambula" will, after all, not be given at La Scala as it is impossible to find a tenor who can sing the music. Oh, bel canto where hast thou lost thyself?

The opening opera of the Costanzi carnival season (which will be December 26) has been changed from "Pelleas and Melisande" to "Walkyria," the conductor, Balling, from Germany, having so arranged as to be able to be in Rome in time for rehearsals. The opening night is to remain memorable for an album (souvenir-album) that

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will be printed for the occasion. It will contain portraits of the principals with biographical sketches, an account of the operas, with illustrations of the principal scenes and costumes, etc. The frontispiece will be a photoimpression of a piece of sculpture made expressly by the sculptor Bales-terres; the whole paper to be an edition de luxe.

The San Carlo, of Naples, also belonging to the big trust, will undergo many changes for the better.

A new opera, "Fasma," is being rehearsed at the Dal Verme, music by La Rotella and book by one of Italy's strongest playwrights, Arturo Colantini—the same who wrote "Camicia Rossa" for Leoncavallo.

Olga Fisher Fogo has made a very successful debut as Nedda in "Pagliacci," near Cremona, as has Signorina Lenzi in "Andrea Chenier," near Milan. Both in their respective parts showed decided talent and well educated voices; both are pupils of Maestro Aversa.

Some of Castellano's successful pupils are Enrico Arcson, American dramatic tenor, who made a hit as Samson at Mirandola; Zavroski, bass; Vemetrio Tgezak, tenor; Edna Frank, lyric soprano, American; Signorina Cistogurska, phenomenally high soprano; E. Feinberg, tenor, American, and many others. It is a promising school indeed.

The "Maestri Cantori di Norimberga" ("Meistersinger") at the Dal Verme was not the success it was expected it would be, mostly on account of the very deficient execution of the principals and also the orchestra. Maestro Serafini hurried the tempi in many instances, thus detracting from the real character of the music. Walter's prize song was hardly recognizable so accelerated was the tempo. The mis-en-scène also was very deficient, a thing not bearable in our days. It is to be hoped that at succeeding performances the whole interpretation will be improved.

Bonci and Burzio, the dramatic soprano, have both signed a three years' contract for South America at fabulous prices. Bonci will add some modern operas to his repertory.

December 10 La Scala opens with Spontini's "Vestale," if no changes take place.

"Siegfried" was done at the Vienna Opera not long ago with entirely new scenic and mechanical effects.

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Sheffield Choir Delights Toronto.

Toronto, Canada, November 9, 1908.

Toronto claims pre-eminence in the realm of choral music, and has been called "the choral capital of North America." Six great choruses flourish in friendly rivalry: The Mendelssohn Choir the Festival Chorus, the National Chorus, the Schubert Choir, the Toronto Oratorio Society and the People's Choral Union, in addition to the many fine church choirs. Buffalo and New York have already heard what can be done by Toronto choruses, Pittsburgh and Chicago are to be visited this winter, and a trip to Europe is already contemplated by our banner choir, the Mendelssohn. Under these conditions it is but natural that the visit to Toronto of the famous Sheffield Choir, of England, should arouse the most intense interest and attract immense audiences to the four performances on November 5, 6 and 7. The result was a complete triumph for the visiting choir, and the event will take its place as historic in the musical annals of Toronto. The programs included portions of Handel's "Messiah," Mendelssohn's "Elijah" and Elgar's "Dream of Gerontius," the Bach motets, "Sing Ye to the Lord" and "Praise Ye the Lord," and the "Sanctus" from the B minor mass.

One was at once impressed with the remarkably clear and refined enunciation of the singers ("The spoken word," as Dr. Coward himself puts it, being pre-eminent), the significance given to prominent phrases and sentences, the judicious restraint in cumulative effects resulting in overpowering climaxes, the sonority and richness of the well balanced parts, the declamation and intelligent expression, which at no time descended to the extravagant or trivial. Dynamic effects were used to illuminate the text, rather than for mere effect. The earnestness and enthusiasm of the choir, moreover, were in evidence throughout. Most of the selections were familiar to the audiences through the performances of our local organizations, this making the programs doubly interesting, and, no doubt, the concerts will stimulate our singers to further effort. The only novelty was Elgar's "Dream of Gerontius," which was given an impressive and devotional interpretation. The only mistake made by Dr. Coward was in relying upon the miserably inadequate organ in the Massey Hall for the accompaniments to this great work. Great praise, however, is due to the Conservatory Orchestra for its excellent accompaniments to "The Messiah" and "Elijah." Credit is also due to Dr. Charles Harriss for his daring enterprise in bringing the choir to Canada.

ELIZABETH BLAKELEY.

New American Symphonic Poem.

[Louis C. Elson, in Boston Advertiser.]

But there was something of far more import than Schumann, or Smetana, or Wolf, or Schroeder, at this concert. There was revolt!! The gentle male who had been gazing at the back of a millinery cartwheel during the last three rehearsals, suddenly rebelled, and a request to remove feminine headgear was visible at all the doors! Not that this disturbed the minds of all the topheavy ones present. One gentle dame sat sturdily near the storm center beneath an inverted bath tub and enjoyed (doubly enjoyed) the en-

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Mr. Krüger has been a pupil of both Prof. Heinrich Barth and Prof. Theodore Leschetizky.

The address of the studio of Mr. Krüger will be announced later. Letters can temporarily be addressed to

208 Central Park South

tire program. But the event might give a good subject for some of our native composers, who are languishing for American subjects. The new work might be entitled "Hatzoff. An American Tone-poem."

It might begin with the "request-motif," followed by deep mutterings in the woodwind. A very long round might typify a "Merry Widow" hat, and the trombones might give the Theme of Defiance. The approach of the usher might now be depicted ("timoroso e tremolando") and the defiance theme might respond to it—"allegro feroce." A final apotheosis of the hat theme smothering a feeble flute theme in minor might indicate the retreat of the usher.

And the trombone's loud blare,
And the trumpet's fierce air,
Gave proof, at the end, that the hat was still there.

A few fragments of the "request-motif" might portray an unfortunate auditor (by no means a spectator) tickled in the nose by the waving feathers and vainly endeavoring to peep beyond the obstruction.

Hermann Kotschmar Memorial Fund.

Pupils of the late Hermann Kotschmar, living in all parts of the United States, will be interested to hear that a Hermann Kotschmar Memorial Fund has been established in Portland, Me., where Mr. Kotschmar resided for many years, and where he died, April 15, 1908. Mrs. Kotschmar has already placed with the trustees the sum of \$1,000, to which other accessions will doubtless be made. The income from the fund will be devoted to assisting gifted students in pursuing their musical education. It is expected that some of the wealthy pupils of the deceased will now come forward and help to perpetuate the memory of their master, who, although of German birth, lived in this country many years. The trustees are the Rev. Dr. John Carroll Perkins, Charles F. Libby and Charles O. Bancroft, all of Portland.

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NATHAN FRYER, AMERICAN PIANIST.

THE MUSICAL COURIER's call for American pianists on American instruments does not go quite unheeded, for last Wednesday afternoon Nathan Fryer, an excellent artist, gave an excellent recital on an excellent piano, the Mason & Hamlin. Mendelssohn Hall was well filled with attentive auditors, thanks to the energetic management of M. H. Hanson. Fryer's program was this:

| | |
|-----------------------------------------|---------------|
| Passacaglia | Bach-D'Albert |
| Sonata, op. 42 | Schubert |
| Ballade | Debussy |
| Two Preludes | Heller |
| Canzonetta Toscana | Leschetizky |
| Rhapsodie, B minor, op. 29, No. 1 | Brahms |
| Nocturne, op. 15, No. 1 | Chopin |
| Etude, op. 25, No. 2 | Chopin |
| Scherzo, op. 20, No. 2 | Chopin |
| Carnival Mignon, op. 48— | |
| Prélude | Schuett |
| Sérénade d'Arlequin | Schuett |
| Tristesse de Colombine | Schuett |
| Burlesque | Schuett |
| Pierrot Réveur | Schuett |
| Caprice | Schuett |

It was a pleasure to make the acquaintance of such a ripe and well balanced pianist as Fryer proved himself to be in the very first number of his program. He evidently is a young man of exceptional mental gifts, for his interpretations are thought out to the minutest detail, and nothing seems to be left to chance. The sonata was given a clear, logical exposition, revealing its entire musical and formal construction. However, it should not be surmised that Fryer's analytical tendencies render his playing either dry or pedantic. The Schubert lyricism and naïveté were in no wise neglected, and even his playful humor and soft sentiment had due place in the performance. The Bach passacaglia was a dignified and convincing piece of pianistic work.

The impressively unconventional ballade by Debussy, the two charming preludes by the much neglected Heller, and Leschetizky's melodious canzonetta revealed Fryer's wide command over tonal and dynamic resources, and his skillful application of the subtle nuances necessary to bring out the full effectiveness of such more or less exotic music. In Brahms there was conscious grasp and transparent understanding.

The Chopin numbers were the final test of Fryer's technical mastery, and he survived the ordeal triumphantly.

There was in his touch nothing of the morbidity or languor-ousness that some players put into their Chopin, but the unaffected sentiment and manly sincerity which took their place, were not unwelcome substitutes. The Schuett finale was a change from the usual Liszt ending, and the piquant harmonization, pretty melodies, and brilliant piano idiom of the Viennese composer brought Fryer a warm applause reward at the close of his delightful performance. He is a thoroughly well trained, artistic and instructive pianist, whose recitals should attract serious music lovers wherever this earnest American chooses to appear.

Musin's Historical Violin Recital.

For nearly two hours and a half last Wednesday night Ovide Musin entertained and instructed a large audience at Mendelssohn Hall on the history of the violin. The lecturer-artist alternated his analysis with stereopticon views and illustrations of music by the great masters. It was an evening of great educational importance, for Musin is an artist in the very zenith of his powers. His devotion to his art is that of a loving disciple, for it is plain to see that he reverences the memories of the makers of old violins. He declared the violin has not been improved in the last 400 years. Some of the views which Mr. Musin showed are novel and extremely interesting. Introducing himself to his public, he gave some pedagogic reflections that ought to prove helpful to the rank and file of violinists and violin students, many of whom were present. The order of the program, with the music played, was as follows:

| | |
|-------------------------------------------------------------|------------------------|
| Introduction, Pedagogic Reflections— | |
| Violin Selection, La Folia | Corelli (1653) |
| Ancestors of the Violin, Ancient Instruments, and Family of | |
| Hardy Gurdies—Views— | |
| Violin Selection, Sonata, A major | Handel (1685) |
| Family of Violins—Views— | |
| Violin Selection, Sarabande, double bourée | Bach (1685) |
| Instrument Makers, Cremona and Brescia—Views— | |
| Violin Selection, L'Arte dell'Arco, Variations | Tartini (1690) |
| Construction of the Violin—Views— | |
| Violin Selections from Italian Masters— | |
| Canzonetta Napolitaine | Pergolese (1710) |
| Prelude | Campagnoli (1751) |
| Virtuosi and Composers—Views— | |
| Violin Selections— | |
| Romance | Nicola Paganini (1784) |
| Arpeggios | Francis Prume (1810) |

As Musin played his violin numbers, the portraits of the composers appeared on the screen, and thus, while the listeners heard the music of Corelli, Handel, Bach, Tartini, Pergolese, Campagnoli, Paganini and Prume, they also beheld the likeness of the man who wrote the music. In addition to the names here mentioned, Musin also gave

the portrait of Wieniawski, whom he said was the greatest virtuoso of the nineteenth century; of Joachim, Ole Bull, Wilhelmj, Sarasate, Lady Halle, and others. Views of crude looking instruments that antedate the violin and other string instruments of modern times by hundreds and hundreds of years, excited some of the experts in the hall. The scenes of Cremona and Brescia and other homes of violin makers added yet more to the novel evening, and one of the most valuable of all the views was a reproduction of the program of Paganini's last concert at the Victoria Theater, in London, in the year 1834. With all his knowledge as a historian, his skill as a virtuoso, magnetism as a speaker, Musin combines the talent of a mathematician, for he talked without notes, and during the entire evening never hesitated once in giving the correct dates of events in the various epochs of violin making and violin virtuosi. Colleges and schools and conservatories of music will find this lecture-recital one of the most interesting offerings. Musin is a musical educator, and an artist whom it is always a pleasure to hear. He is still a professor in the Royal Conservatory in Liège, and is, as announced, devoting his vacation to a lecture-recital tour in the United States, which he has visited frequently. Musin is an excellent linguist, English being one of the languages he has mastered.

Program for Lhévinne's Second Recital.

Josef Lhévinne will play the following program at his second recital in Carnegie Hall, Saturday afternoon, November 21:

| | |
|------------------------------|------------------|
| Tocatta | Schumann |
| Sonata, F minor | Scarlatti-Tausig |
| Pastorale varié | Mozart |
| Momento Capriccioso | Weber |
| Variations, op. 88 | Rubinstein |
| Nocturne, G major | Chopin |
| Mazurka, op. 59, No. 2 | Chopin |
| Study, B minor, op. 25 | Chopin |
| Etude de Concert | Liszt |
| Blue Danube | Schulz-Evler |

The first Hamburg Philharmonic concert (in the absence of Fiedler) was conducted by Wilhelm Kes, of Coblentz.

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Carl Plays for a Multitude.

There is no use mincing words, organ recitals, as a rule, do not attract big audiences. They are as free as air in this huge town, but even this inducement does not fill the churches where they are given. One of the very few organists who do succeed in drawing a multitude to hear him is William Crane Carl, who for many years has given recitals at the "Old First" Presbyterian Church, corner of Fifth avenue and Twelfth street. This season Mr. Carl was appointed by the American Guild of Organists to open the season with a recital at his church, Monday night, November 9. Before the lights were fully turned up the edifice was crowded with music lovers representing all sorts and conditions of men and women. As several \$5 bills were in the contribution plates, it is reasonable to infer that some millionaires attended the recital, as well as the army of students from far and wide, and the general public, which is always most welcome at the hospitable "Old First."

Last Monday night Mr. Carl was assisted by Adele Laeis Baldwin, contralto, and Clarence De Vaux-Royer, violinist, in presenting the following program:

Prelude and Fugue in C minor.....Bach
Meditation (new), edited by Mr. Carl.....Chaminade
Carillon in B flat (dedicated to Mr. Carl).....William Woistenholt
Toccata in D minor (new).....Albert Renaud
Violin, Sonata in A major.....Handel
Clarence de Vaux-Royer.
Variations de Concert (new).....Joseph Bonnet
Waldwehen, Forest Music from Siegfried.....Wagner
Vocal, Glory to God.....Massenet
Adele Laeis Baldwin.
Intermezzo in B flat minor (dedicated to Mr. Carl).....Joseph Callaerts
Sonata in A minor (new).....Mark Andrews
Adagio, Alla Marcia.
Violin, Romance, in E minor.....Sinding
Clarence de Vaux-Royer.
Marche Nuptiale (new).....Fernand Mawet

Mr. Carl's list, as heretofore, contained novelties which he himself brought back from Europe. The arrangement of the music, too, shows the organist again studied all tastes, and the necessity for hearing the old as well as the new masters. As a performer, nothing striking can be said about Carl. He has a complete command of the instrument, and has long since been regarded as an authority on both sides of the Atlantic. He has the Guilman fire as well as dignity, and with this combines the individuality that no master can give a pupil. As an interpreter, the American organist leaves his listeners enraptured, for he enters into each composition with that zeal, musicianship, intelligence and fidelity, and more than that no composer exacts of any artist. The Bach prelude and fugue, the "Waldwehen," of Wagner, and such numbers as "Meditation," by Chaminade, and the intermezzo, by Callaerts, which is dedicated to Carl, all revealed once more the versatility of the player. The new music was worthy of a place on the program, and of the novelties, none was more admired than the two

movements of Mark Andrews' sonata in A minor. The "Alla Marcia" was particularly effective.

Mrs. Baldwin sang beautifully. Her voice has the devotional quality so often lacking in church singers, and so it was a real delight to hear her in Massenet's "Glory to God." By all means, let us have sacred music at organ concerts. Mr. De Vaux-Royer played with warmth and the utmost purity of tone. He has uncommon skill and the sincerity of a player who is a true artist in every sense. Mr. Carl is to be congratulated for engaging such musicians to assist him.

The organ, which was thoroughly remodeled during the past summer, is now one of the finest instruments in Greater New York. More cause for congratulations.

Monday night of this week, Mr. Carl was assisted by the harpist, Maud Morgan. He will give two more recitals this month, Monday evenings, November 23 and 30.

BALTIMORE NEWS.

BALTIMORE, November 14, 1908.

The first concert of the Boston Symphony Orchestra, for the present season, was given at the Lyric upon the night of November 4. For twenty-four years this event has been regarded as the opening of the season in this city, but this year the earlier arrival of the splendid orchestra from Philadelphia gave it the post of pioneer. There was, very naturally, a marked interest in the first appearance of Max Fiedler. It has been said, "he pleased Boston"; it may now be said he pleased Baltimore; and, it may further be said, without fear of contradiction, that the orchestra has never before played as at this concert. His splendid musicianship and enthusiastic intensity were always dominant. He directed without a score, and the frigid dignity to which we have been accustomed was relegated to the rear, where may it ever stay, and it almost seemed as though we had before us a replica of the magnetic Pohlitz, whom we have learned to esteem so highly. The program was the same presented in New York, Thursday evening, November 5.

Charles H. Bockau, a graduate of the Peabody and instructor in that institution, superintendent of music in the Maryland School for the Blind, and choirmaster in the Seventh Baptist Church, has recently been awarded a prize of \$100 for his composition, "I Know the Way of the Wild Blush Rose," poem by Willard Emerson Keyes. This prize was offered by the Chicago Madrigal Club, and Mr. Bockau was successful over a large number of competitors.

The third recital of the Peabody course, occurring Friday, November 6, served as a means of introduction to

musical Baltimore of Louis Bachner, pianist, the latest addition to the faculty, just beginning his labors there. His reception was hearty and spontaneous, and was well deserved, for he gave great pleasure, and fully demonstrated to his auditors that he is possessed of much talent, which he skillfully uses in his playing. He is possessed of that subtle something called temperament, combined with a facile and clear technic. It would appear, judging from this first appearance, that he is a specialist in the class of music represented by Chopin, Brahms, et al., rather than in the line of the other classics, of Bach and Beethoven. Mr. Bachner is welcome to our midst, and is a notable addition, not only to the conservatory, but to the musical life of the entire community. The following was his program:

Prelude and Fugue in A minor.....Bach
(Transcribed for piano by Liszt.)
Sonata in E major, op. 109.....Beethoven
Ballade, op. 118.....Brahms
Arabesque.....Schumann
Passepied.....Debussy
Poeme d'Amour.....Scriabine
Etude, op. 8, No. 5.....Scriabine
Nocturne in B, op. 62.....Chopin
Impromptu in G flat.....Chopin
Etude in E flat from op. 10.....Chopin
Etude in C sharp minor from op. 25.....Chopin
Scherzo in B flat minor, op. 31.....Chopin
M. H.

Brahm van den Berg's Success.

The Dutch pianist, Brahm van den Berg, is meeting with great success on the Calvé tour. The Kansas City Journal of October 27, 1908, has the following to say of him:

Mr. van den Berg, in addition to the most eloquent of accompaniments, played quite a program himself, proving himself a showy and somewhat self-conscious player, but one with sample claims to recognition. His playing of Saint-Saens' "En Forme de Valse," which comes as near a "stunt" as that dignified writer ever offered, was particularly well done, as was also the Liszt arrangement of the Mendelssohn wedding march.

Creator's Last Tour.

Creator, who has decided to retire from the business of leading a brass band, will make one more tour of this country, under the management of Howard Pew, who has directed the past seven tours of the Italian band-master.

"Narciss Rameau" is the name of a new opera by Julius Stern, produced recently in Darmstadt. The libretto is based on Brachvogel's well known drama of the same name.

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THE EVENING MAIL

November 14, 1908.

The joy of the concert, however, lay in the violin playing of Arthur Hartmann, who made a distinct place for himself throughout this country as well as in Europe, but strangely enough had never played in New York.

That this has been a loss was evidenced yesterday when he played the French concerto with the utmost finish, polish, delicacy of shadings, purity of tone and of intonation; in fact, with every quality which constitutes great violin playing. Yet Mr. Hartmann is more than a virtuoso, he is a deep musician and interpreter and exceptional mental qualities permeate his work. He has the true Hungarian temperament, but under such refinement that a new and altogether indefinable quality makes itself felt and adds to the very few really great violinists one of distinct and valuable charm.

THE EVENING POST

November 14, 1908.

Then came Mr. Arthur Hartmann with the third Saint-Saëns concerto—it was Saint-Saëns day! He played this difficult piece with excellent technique, particularly in the last movement, and in the moderate he revealed his best qualities—a beautiful tone and a gift of legato phrasing which enabled him to reveal the full loveliness of this movement. It was the fourth performance of this concerto this season, short as it is—but we cannot have too much of Saint-Saëns, who remains France's greatest composer, not only of the present but of the past, with the exception of Bizet, who is greater still, because more emotional.

THE SUN

November 14, 1908.

ARTHUR HARTMANN, VIOLINIST, APPEARS AND MAKES A SUCCESS.

The solo performer was Arthur Hartmann, violinist, who made his debut in this city, and who, of course, did not know that Dora Valesca Becker had played the Saint-Saëns concerto on October 21, Kotlarsky on November 6, and Spalding on November 8.

Of course, if Mr. Hartmann had known he would not have played the same concerto, for he would have regarded it as beneath his dignity as an artist to seem to challenge comparison with a woman and two boys. No, it must have been the old, old story. This Philharmonic programme must have been made before any of these other concerts took place, and, of course, it was impossible to change it at the last moment, such as a week ago.

Mr. Hartmann achieved a pleasant and well deserved success with his audience. His tone is small, and that made his style, too, seem small in the large auditorium. But the tone was notably sweet and ingratiating. Furthermore, the style had the elegance, finish and repose needed for a performance of the Saint-Saëns concerto. The reading which Mr. Hartmann presented had coherence in plan and musicianly appreciation of both the content and the limits of the work.

NEW YORK DAILY TRIBUNE

November 14, 1908.

The Saint-Saëns concerto had its fourth performance in New York yesterday. The player was Mr. Arthur Hartmann, who gathered together the fragments of the gracious composition, which were rudely scattered in the concert room at last Sunday's concert of the Symphony Society, and presented them again in the finished and elegant continuity contemplated by the composer. It was a beautiful task, and Mr. Hartmann performed it beautifully and well, restoring the lovely contours of the concerto's melodies, filling them with generous warmth, and satisfying the taste and judgment of the connoisseurs of violin playing in the audience.

NEW YORK TIMES

November 14, 1908.

Mr. Arthur Hartmann, the soloist, played Saint-Saëns' concerto as an accomplished artist. He produced a tone of poignant beauty and expressiveness not large but good. His accomplishment in the technic of the instrument is thorough, his fingers are accurate, his bowing firm and elastic. He found the right style for the interpretation of this work, the one elegance and grace and unaffected sentiment, the finish and the ease of utterance upon the instrument. His playing was most warmly appreciated.

THE GLOBE

November 14, 1908.

Arthur Hartmann in his playing of the concerto disclosed a mature and gifted musical nature, a great, if not impeccable technique, and a real talent for the instrument. His tone, while not large, is of good quality, varied, and of a sweetness that in cantabile passages becomes meltingly luscious. His bowing is vigorous and incisive, his phrasing is finished, and his delivery has the air of authority.

His performance of the concerto did justice to the elegance and charming grace of the work.

PHILIP HALE

IN THE

BOSTON HERALD

October 27, 1908.

VIOLIN CONCERT BY ARTHUR HARTMANN.

Fine Display of Virtuoso Qualities in Jordan Hall.

Mr. Hartmann is a born virtuoso. Well trained and now experienced he gives pleasure in works of the modern romantic school as an interpreter of the romanticism of Bach, for Bach was romantic even in his own day, when it was the fashion for musicians to think, breathe, and have their being in formal counterpoint. Mr. Hartmann's tone is both broad and tender. He has brilliance and warmth. He sings a melody frankly and with charm.

He accomplishes a tour de force with becoming ease. Again we say, it is a pity that he is not heard here with orchestra.

OLIN DOWNES

IN THE

BOSTON POST

October 27, 1908.

Mr. Hartmann returns after his absence a bigger man than when he last visited us. He has discarded certain wild traits of his early youth; his playing yesterday was agreeably characterized by a continence, self control and sense of proportion that were too often lacking on the previous occasions.

The programme, moreover, contained many numbers eminently calculated to display the violinist's warm, rich and many colored tones, his fleet fingers and suppleness of style. The virtuoso gave a masterly performance of the concerto, and during this performance he was soloist and orchestra in one.

Mr. Hartmann, in the Bach fugue, which he had the courage to play—for it is one of the less grateful of these masterworks to the average audience—showed again his ripened musician-ship and individuality. He played Goldmark's sweet air with wistful sentiment and Tchaikowsky's barcarolle with much color.

BOSTON GLOBE

THE HARTMANN RECITAL.

Assisted by Alfred Calzin, Pianist, the Young Violinist is Heard in an Attractive Programme.

Hartmann's command of the violin appeared to be about perfect, with abilities to bring out its resources at will, enabling him to give expression with accuracy and ease to any sentiment or mood desired. Technique, power and a beautiful tone make his performances worthy of high praise, for he plays with an impressive and authoritative manner.

Saint-Saëns' B minor concerto was notably interesting in the legato melody of the second part, which the violin sang very sweetly in smooth, flowing measures. The Bach fugue was given with magnificent breadth of tone. Bach did know how to write unaccompanied violin music and Hartmann certainly proved it.

Then there was a group of pieces. First, Goldmark's "Air," with splendid work on the G string, heard last season and again welcome. Tchaikowsky's barcarolle was a quaint little bit, and a mazurka by Zarzycki, full of snaps and rapid fingering, roused the audience into demanding an encore number. In the closing group sentiment was delightfully represented in a piece by Debussy, arranged by Hartmann, and his own rhapsody gave the composer-violinist opportunity to dazzle his auditors with a display of digital pyrotechnics that won much applause.

PHILADELPHIA PUBLIC LEDGER

October 29, 1908.

HARTMANN'S RECITAL.

Remarkable Performance of the Bach Chaconne and Franck Sonata.

The score of anything that César Franck writes bristles with unusual intervals, and it requires rare digital dexterity merely to play the notes. In choosing this somewhat abstruse and esoteric composer's violin sonata for the opening number of his performance last night, Arthur Hartmann was aware that if he triumphed over the tortuous intricacies of the music and made clear the composer's intent he was doing

what only a small handful of living violinists are able to accomplish. Let it be said then, at the outset, that his interpretation was illuminative—that, in a style in which scholarly restraint is the salient characteristic, he made the technical complexities of the score seem negligible quantities, so that the inner purport of the music stood forth clearly revealed.

The audience last night applauded, not by way of perfunctory recognition, but because it was deeply moved. To the parched and thirsty soul in a wilderness of artistic presumption and pretension, Hartmann's playing came like clear, cold water from the brook in a green oasis.

The meteorological conditions were all against the player. How Hartmann on such a supersaturated evening achieved—at the top of his fingerboard—harmonics of such flawless purity is inexplicable. In the Saint-Saëns concerto in B minor—his second offering—the octaves and double stops were impeccable, the arpeggios fluent and facile, the staccato playing clear-cut and precisely accented. Hartmann's interpretation of Bach's chaconne—admittedly the greatest music for violin unaccompanied that has ever been written—materially differs from Ysaye's, who plays it with a little more deliberation in the central portion, and is accustomed to emphasize the central note of the arpeggios to bring out what is virtually a tripartite harmony toward the close.

PHILADELPHIA EVENING BULLETIN

October 29, 1908.

Mr. Hartmann's playing in some of the leading musical centres of Europe has won him the distinction of being classed among the half dozen greatest living violinists, and last evening's audience gave emphatic emphasis to the correctness of this verdict. Playing first, with the able assistance of Mr. Calzin, César Franck's sonata for violin and piano, Hartmann gave proof of his ability to make interesting a composition which lacks largely the elements of popular appeal, and which requires a thoughtful interpretation and illuminative power of expression to make its real beauty and meaning apparent. In the "tuneful" sense the B minor concerto of Saint-Saëns was more enjoyable, played with fine technique, beautiful tone and splendid artistic appreciation, and in numbers of smaller importance Mr. Hartmann delighted his listeners, who were noticeably judicious and intelligent in their bestowal of applause.

PHILADELPHIA RECORD

October 29, 1908.

Hartmann did a very original and unusual thing in giving as his first two numbers works from the modern French school—the César Franck sonata and Saint-Saëns concerto in B minor, which, as played, were events of musical importance to all musicians fortunate enough to be present.

Hartmann is noted as an interpreter of modern works, but he is also a master of classics of the old school. His rendition of the Bach chaconne was as near perfection as it is possible for a violinist to approach. He has a dazzling technique, a beautiful full tone, and, at his command delicacy and gradations of tone that are marvelous.

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"I DREAM my picture and then I paint my dream," said Corot. If some modern composers follow that process in their music then much is explained.

HENRY T. FINCK is at work on a new and enlarged edition of his life of Edvard Grieg which even in its present published form constitutes one of the few interesting biographies in the vast waste of musical literature.

IN case Godowsky decides to accept the position of director at the Vienna Master School for Piano Playing (Vienna Conservatory) he will settle in the Austrian capital January 1, 1909. His final decision is to be made within a very few days.

AN embittered local composer told us that he loves to play "Salome," for when he turns over two pages instead of one it is not necessary for him to turn back. He keeps on playing and no one knows the difference. Professional jealousy is a devastating thing.

THE management of the Bayreuth Wagner festival announces that the tickets for next year's performances have been put on sale; that is, they can now be ordered, though they will not be sent out until March 1, 1909. The performances will take place between July 22 and August 20, and will consist, as has already been stated, of the "Ring," "Parsifal" and "Lohengrin." The management also makes the following announcement concerning ticket speculators: "In order to put a stop to the ticket speculation nuisance we have decided, as it has been impossible to suppress it by other means, to issue with each ticket a coupon which the purchaser must sign, agreeing not to turn it over to any one else without our permission. In event of non-conformity to this agreement there will be a fine of 30 marks."

IT must appear to every one who has the slightest, even superficial, knowledge of music, that a music roll of 65 notes cannot play the music written for the notes of a $7\frac{1}{3}$ octave piano, which is the piano in use universally. Any transposition only mutilates the composition. The composition is not written for transposition. It is written as the composer intended, for a $7\frac{1}{3}$ octave piano. Sixty-five notes cannot play 88. Say, for instance, if Mr. Sauer, who is in this country, or Tina Lerner, or Gabrilowitsch, Miss Goodson, or Samaroff, or any of these pianists were to announce that they could play their repertory with 65 notes of the $7\frac{1}{3}$ octave piano, it would be looked upon as a joke. The 65 note roll must be a joke, naturally, if it is not anything much worse. If it is sold deliberately as a legitimate article on the basis of playing compositions that are written for $7\frac{1}{3}$ octaves, it is not a joke, after all.

LAST week's **MUSICAL COURIER** printed some of the decisions reached by the International Copyright Congress, which has been holding its sessions in Berlin, Germany. It seems that in furtherance of its principles this Congress adopted the following additional articles, among others: First, a conformity of the rights of translations to the right of the original. The abolition of the reservation regarding musical performances—that is to say, that they should be free, the performance itself not coming under the copyright. This is a point that also would not be accepted in this country, although it conforms with our theory here of copyright as expressed in the constitution. Furthermore, protection against the production of musical works on mechanical instruments, except where the manufacturers already have obtained rights. That would be very satisfactory to certain firms, who have the rights transferred to them of copyrights owned by eighty-eight sheet music publishers. This is in direct contradiction to the statements that were sent by cable from

Berlin on the same subject last Sunday. Therefore, our readers should keep their patience and await the full and complete decision on copyright. These conflicting reports prove nothing except that they are conflicting.

IT is stated in some of the papers that a decision has been reached by the Metropolitan Opera House management whereby all the Italian and French operas are to be under the direct personal control of Signor Gatti-Casazza and the German operas under the control of the energetic and experienced Dippel. This, however, would seem to be a misapprehension from the fact that the Brooklyn performance of "Faust" on Saturday night, which opened the Academy of Music in that city, was in French, and yet was under the control of Mr. Dippel. It would appear, therefore, that Mr. Dippel is to control in all of the operas, a fact which his friends look forward to with the greatest pleasure. Mr. Dippel has done a great deal in the last seventeen years in New York City to ingratiate himself with people here, and they appreciate his qualities. If he can make a success of a French "Faust" in Brooklyn, he can make a success of a French "Faust" in New York. That would seem to follow logically.

MANAGERS are frequently responsible for the failure of their artists. Their habit of going around in the foyers of concert halls and opera houses expressing their musical opinions and endeavoring to influence people instead of attending to their own affairs at the box office and in the green rooms, has a very deleterious effect upon not only the critics, but also everybody else. There is not one manager of a hundred all over the globe who knows the difference between a chromatic and a diatonic scale. Some of them do not know the number of strings on a violin, if asked deliberately, and yet these men will make themselves offensive by expressing opinions of the performances of artists. No wonder their affairs do not flourish. No self respecting persons interested will abide by it or submit to it. Another vicious thing some of these managers indulge in is to tempt the ushers to applaud. It is not the business of an usher to applaud. An usher is there to attend to his duties in the audience, not to anything else. All this is known, all this becomes notorious and the artists suffer, and the worst of it is, so far as the managers are concerned, that when the artists suffer, the managers suffer, too.

WHEN Richard Wagner fled from Dresden on May 9, 1849, he went first, as is well known, to Weimar, and it has always been supposed that Franz Liszt concealed him there. Facts have come to light, however, which prove that Wagner was kept hidden for a few days, not by Liszt, but by Eduard Franz Genast, the Weimar actor. The great composer arrived at Weimar in the dead of night. He was received by Genast, who at once hid him in the garret. None of the other members of Genast's family knew of Wagner's presence, and probably no one else in Weimar except Liszt. Genast's son, William, a lawyer, was living at the time with his father, but he knew nothing about the fugitive. This William Genast in later years became well known as a dramatist and novelist. At night, when the rest of the family had retired, old Genast crept softly up to the garret and furnished Wagner with provisions for the following day. One morning there stopped in front of the house an elegant equipage, in which sat a very distinguished old gentleman, wrapped up in his great coat, for it was unusually cold for the time of the year. A man, who was also enveloped in a heavy fur coat, was seen to emerge from the house and the two drove away, ostensibly on a hunting trip. This was Richard Wagner, and his escort was a nobleman living on a large estate near Weimar. Wagner was kept concealed by this gentleman several days longer, and finally, on May 28, equipped with the pass of a certain Dr. Widman, the fugitive reached Switzerland.



BY THE EDITOR.

THE MacDowell Association is prospering far beyond even ardent hopes. On Wednesday night the Association's rooms at the Metropolitan Opera House were inaugurated, and on Tuesday evening previous, at the Plaza Hotel, the Association had an entertainment consisting of "Arrangements from Old Masters," by John W. Alexander, and songs by Cecil Fanning, with H. B. Turpin at the piano. The net receipts of this entertainment were \$1,605.

The "Old Masters" arrangements were very artistic. They were in the form of a frame with a black background representing a picture hung on the wall. There were no rehearsals. The attitudes that were assumed were natural and graceful, and the expressions, of course, were natural, which made it all very effective. To give these details would not be of special importance to our readers. What interests us was the singing of Mr. Fanning. This singing was limited to some old compositions, Gasparini, and Gretry, and Plüddermann, and Loewe, modern writers, also Torrence. Then there were old English songs and a song by Carissimi. There was a fine exhibition of vocal control on the part of Mr. Fanning, who is what we may call a temperamental singer, and that means that he puts life and expression into his songs. He is a very young man and he does a great deal of work for a young man, satisfactory, musical, artistic. His diction has reached a high degree of finish, enabling the listener to distinguish the languages, but not only this—which, of course, should be the rule, but is not the rule generally—the meaning of the words in their application to the music—that is, the text in its application to music, is made understood by him. It is not merely the machine made diction, that receives its force through the success of properly pronouncing syllables. Not only are the complete words understood, but the phrases are understood and their poetic meaning. In other words, Mr. Fanning could as an elocutionist in the various languages make an artistic success. He has a well modulated and trained voice of the higher register of the baritone, very sonorous and powerful without the loss of quality. He sings. Some baritones yell. Fanning sings. He is one of the few public singers who has the advantage of a co-operative accompanist. Mr. Fanning does not delude himself with the idea that any good pianist or reader is a good accompanist, and for these reasons also a good accompanist for him or for anybody. An accompanist is part of the reproduced composition, and no singer can do himself or herself justice if that person really be an artist, unless with an accompanist who is a part of the co-operative system of the recital or the performance.

Mr. Turpin is one of the accompanists, therefore, who awakens interest in the accompaniment, and by awakening interest in the accompaniment the listeners get the full benefit of the composition. They can enjoy not only what the singer is doing, but what the composer meant, if the singer understands how to interpret as Fanning does.

The MacDowell Association, therefore, has to its credit one of those artistic evenings that would have pleased the man after whom the association is named. The audience was a picked one—I mean by a picked audience one of those gatherings of men and women to whom the intellectual and artistic appeal can be made in its widest latitude.

Tina Lerner.

Leopold Godowsky, of Berlin, is now one of the famous teachers of the piano in the world. He belongs to the limited few. If there were an academy, an international academy of piano teachers, it could not exist without Godowsky. What his

pedagogic influence is, can to some extent be gathered from the performance of his pupil, Tina Lerner, who appeared here at Carnegie Hall last Thursday evening, to play the No. 2 Rachmaninoff concerto, which was introduced here some years ago by Raoul Pugno, a composition which is a poem if it is played properly, as it was written for the orchestra and the piano, or for the piano and the orchestra, as we may view it. This means that when a pianist is to play such a work as this Rachmaninoff, it is not to be merely as an exhibition of pianism, but it should represent what the composer meant in his composition of the concerto—that is, the concerted action of the piano with the orchestra and the orchestra with the piano.

In our lovely, big, unkempt, dusty and nervous town of New York we have not yet, after many years—a century of musical work, let us call it—succeeded in establishing an orchestra which can perform, with a pianist or in conjunction with a pianist, a concerto to the satisfaction of the musical intelligence; and then, when a pianist like Tina Lerner is to be heard, she must necessarily appear to a disadvantage, because she plays unconcentedly and sometimes disconcertedly; not only she, but any other one, as the orchestra is incapable of co-operating as it was intended to be the case when the composition was placed before the world.

It is also an evidence of the absence of the true spirit in our public performances that this kind of an explanation should be made, particularly in a music paper. We should have at least one orchestra in the City of New York which could dedicate its time in the shape of rehearsals and its abilities to a proper kind of co-operation with any kind of a virtuoso—piano, or violin, or singer, whoever it may be—to give us the composition, and then, if the composition is given to us in an artistic manner, which means co-operation of these forces, we can be better able to judge of the abilities of the person projected as the soloist.

A week ago last Sunday Albert Spalding, the American violinist, suffered from the same trouble with the New York Symphony Orchestra, Slipshod accompanying. It should not be accompanying at all. The orchestral work of a concerto is as much a part of it as the solo passages of the instrument designed for the solo work, and the Russian Symphony Orchestra simply had no conception of the meaning or significance of the concerto.

Now, Tina Lerner had it. She understood the work, but how could she demonstrate it? She could not demonstrate it with the background she had.

I think critics should decline altogether to exercise their opinions publicly in cases of this kind. Why should any soloist be subjected to a criticism when the environing work is incomplete? We would not do it with a painter; we would not do it with an architect; we would not criticise the new Public Library in New York City until its completion, we would not criticise it with its rough scaffolding on the outside; we would not criticise a genre picture with the background left out—merely with the figures. The time must come when soloists themselves will refuse to perform with one rehearsal. Arthur Hartmann had one rehearsal with the Philharmonic. That is not rehearsing. Sometimes there is no rehearsal at all.

Of course, when artists do take chances of that kind, they must submit to the result. Tina Lerner is a highly gifted pianist; she has worked up the technic of the instrument to that remarkable finish that characterizes the modern artistic piano keyboard work. There is no question of her control of the keyboard. The tone is there and all the elements that make a fine pianist, and she ought to be heard in recital to give us an estimate of the

compass of her indicated abilities. All of these could not be discovered that night. But her playing indicated possession of extraordinary powers of touch and musical feeling. She is a talented woman, whose playing must be exploited.

Unfortunately, the Russian Symphony Orchestra also played Tchaikovsky's "Pathétique" symphony pathetically. Those who have heard it before, or who have heard it frequently before as conducted under other auspices, must have felt grieved, and the musician who knows the work must have felt more than grieved, rather sore, that a musical article of such dimensions, a musical creation of such majesty, should be so ruthlessly and indifferently produced. The whole fabric went to pieces. It was merely a kind of a scramble to play the notes, and here and there some dynamic effects which cannot be avoided. There is nothing more to be said about it.

Sunday "Pops."

The New York World of November 8 produced an article written by Reginald de Koven, in which the Sunday "Pops" are described. We are told in this article what they are. It is interesting reading, and therefore I devote the space to it:

What is a Sunday "Pop"? To those of us familiar with our London it would recall that series of concerts at St. James' Hall made famous by Joachim, Piatti and the other famous chamber musicians. Those of us in New York to whom such matters are of interest have noticed that a series of Sunday "Pops" are now being given every Sunday afternoon at the German Theater, under the able artistic direction of Hermann Klein, but I am rather of opinion that many people do not quite understand or realize just what these concerts are, and the concerts being in themselves so admirable and so worthy of popular attention and support, I think it well to explain just what a Sunday "Pop" now means in this country.

There is a vast field of music which is not covered either by symphony concerts, concerts of chamber music, recitals of various kinds or Sunday concerts as provided by Victor Herbert or "Teddy" Marks.

Apart from symphony concerts, which we know all about, to many of us the strict classicism of chamber music, while we are loth to admit it, is a bore; the unvaried vocal recital amounts to an invention of the enemy; other recitals, too, whether of piano, violin or other instrument, are invariably monotonous to a certain extent; while the Sunday popular concert, commonly so called, is scarcely music at all.

In regard to these Sunday "Pops" of Mr. Klein, be it noted in the first place that every artist of prominence announced to appear in New York this season at the great concerts, with one or two exceptions, will also appear at these Sunday "Pops." And be it noted further that at these concerts, being, so to speak, more intimate in style, the audience is much nearer to the personalities of these artists than at the larger concerts, which should certainly appeal to our natural liking for an artistic personality, which amounts to a weakness. For instance, this afternoon the young American violinist, Albert Spalding, whom from all reports I am prepared to acclaim like the rest of the world, makes his serious professional debut with orchestra at Carnegie Hall with Mr. Damosch, and will thus be seen from one point of view. The following Sunday he appears at Mr. Klein's Sunday "Pops," where the audience will have an opportunity of judging him from a more interesting and intimate point of view in music of an entirely different type.

May it not be clear and intelligible to say that in these Sunday "Pops" of his Mr. Klein aims to give his audience the best music in the smaller and lighter forms, and his programs combine all the attractive features of chamber music concerts, vocal recitals and piano or violin recitals, while avoiding the monotony in a great measure incident to each?

These concerts have already been most successful, and deserve to be more so when the public thoroughly understands what a charming musical afternoon they may have by attending them and

enjoying the best music, other than orchestral, presented in the best possible manner.*

Sunday "Pops" are educational. There is nothing in the shape of a money making scheme connected with it. They are for the purpose of securing an idea of what can be done in a more restricted sense and yet in a directly artistic manner by artists who have no other opportunity of exhibiting their talents in that direction except through a Sunday "Pop." They cannot secure the audiences except through Sunday "Pops." The average Sunday "Pops," so far as old New York is concerned, are what we call musically cheap. Some good work here and there introduced, but usually it is catering to a lower taste, and they should be discouraged for that reason; Mr. Klein's Sunday "Pops" are the genuine article.

Hess' Violin.

In answer to some inquiries regarding the instrument which Willy Hess, the concertmaster of the Boston Symphony Orchestra, used in this city in performing the solo passages in the Rimsky-Korsakoff "Scheherazade," I beg to say that it is a Guadagnini, inscribed as follows: "Joannes Baptista (filius Laurentij) Guadagnini fecit Placentiae 1745." That



A STRIKING BACH BUST.

By Prof. Seffner, of Leipzig.

is to say, it was made in that town in 1745 by the son of L. Guadagnini—that is, Joannes Baptista. It was purchased by Mr. Hess in London in 1895, and its mellow, rich and penetrating tone makes it a beautiful instrument to listen to.

Chromatic Scale.

So little has been done in the field of music, notwithstanding the great men that have been working in it for two hundred or more years, in comparison to what is possible in the future in the development of tone effects artistically applied, that we must be appalled at the thought of the grandeur of music as it will appear to the world of the future. Some articles in this paper on the chromatic scale have brought forth a number of communications, of which I think the following one will be read with great interest and also studied. It requires study. It must be absolutely plausible to the mind which is musically incarnate. It is as plain as it can possibly be to the person who has grasped the problem of music. Those who do not understand it do not really understand the scope of music, and I should be pleased to make any kind of explanations within my ability to any one who falls short of a recog-

nition of the truths that are embodied in this following communication:

The Chromatic Scale.

1415 TWENTIETH STREET,
WASHINGTON, D. C., November 9, 1908.

To The Musical Courier:

The article on the question, "Is the Chromatic Scale the Only Key?" which appeared in THE COURIER of October 28, together with your comments thereon, interested me very much. In an offhand way, I would say that the chromatic scale as it is usually described in our instruction books, with its equal semitones, is not a scale to be accurately sung, or even played, except through the aid of machinery which is so constructed as to produce tones mechanically.

The editor of THE MUSICAL COURIER said very truly some time ago, in reply to a question asked, that to the harmonist, C sharp and D flat or F sharp and G flat are as different as are their symbols on paper. This being true, it follows that the chromatic scale, as a whole, does not consist of equal semitones.

It may be admitted that the semitones as mechanically produced on the piano are equal because that instrument is so constructed arbitrarily as to make the pitch of C sharp and D flat the same. Nevertheless, a good musician does not think of these two notes as identical in pitch, even when actually playing them, except in the case of the enharmonic change, when he is forced to assume as true what he knows is not true in perfect harmony.

The truth is, every pianist who reads music intellectually sees more in the notes before him than his instrument can express in actual fact, but inasmuch as the instrument is sufficiently near the truth to aid often the perception of it, the artist forgets the untruth, and remembers harmonic relations in their purity. Thus it is with composers who compose with their heads and not with their hands. They think in pure harmonic intonation. It has been said this was Bach's idea in promoting the use of the tempered scale; not that it was a good scale for singing or for playing other than instruments with fixed keys, but that it facilitated the playing of the latter, and thus broadened the scope of instrumental music. Now, the chromatic scale, as usually taught, is true only in relation to the tempered scale, and cannot, therefore, serve as a foundation for pure musical science.

There is, however, a true chromatic scale appropriate to each major scale, as shown by Hauptmann over fifty years ago.

This is the chromatic scale that singers sing while they imagine they are singing the one described in their instruction books. As Hauptmann says, "Singers do not sing the sharp thirds and flat fifths of the tempered scale, but naturally tend to sink the true thirds and fifths."

The true chromatic scale is composed of three kinds of semitones. The largest is the familiar diatonic semitone occurring between 3 and 4 and between 7 and 8 of the major scale. The smallest is the difference between the true major third and the true minor third, as, for instance, C to E and C to E flat. Both these semitones are quite easy to sing. There is another however, not so easy to sing. It is the remnant of a major whole tone after taking out of it a diatonic semitone, and is represented by the vibrational ratio, reading upward, of 128:135. This ratio is quite complex, compared with 15:16 or 24:25, the respective ratios of the other two semitones. Still, the more complex ratio can be sung accurately by reason of its association. For instance, we often sing from C to C sharp in making the latter the leading tone in D minor, which is quite easy after thinking of C as the dominant of F major, and thus, by thinking of C sharp as the leading tone, we bridge over the difficult passage from C to C sharp without conscious effort.

I have worked out the vibration numbers for every note in the fifteen major scales, progressing by perfect fifths from C major to C sharp major, and by perfect fourths from C major to C flat major. This gives five distinct tones for every degree of the staff, making thirty-five notes in the octave.

From this it may be seen that the pitch of every natural letter of the staff varies slightly in different keys.

For instance:

E, on the first line of the soprano staff, has in C major, 326¼ vibrations per second, while in

D major it has 330 21/64 vibrations per second.

There is no musician in the world who can sing in direct succession these two pitches of E and be certain that he is correct. Yet a mere amateur will sing both these pitches correctly, and without conscious difficulty, if he approach them by the easy progressions of the dominant harmonies.

But there are other progressions, each giving rise to tones not found in the progression by perfect fifths or perfect fourths. Mr. Ellis, the English translator of Helmholtz's great work, has shown that the music already published, if performed in perfect intonation, would require 117 tones within the octave. Think of trying to sing a chromatic scale containing 117 notes to the octave!

Let it be borne in mind that we sing all these notes *now*, at least mentally, when we read over a large field of existing music, and in such reading, the mind is not confined to the few tones that a piano can be made to produce within the octave, but is free to roam over the infinite field of tonality as Nature suggests.

Neither Bach nor Beethoven could give us an absolutely new interval, and if either had attempted such a feat, he could not have represented it on paper with existing symbols.

What appear to be new intervals are nothing but combinations of existing intervals. Composers, like other mortals, are unable to think of intervals that have never been heard. We are informed by acoustical science that the use of the sub minor seventh would probably become the means of enlarging the scope of existing harmony. But no composer has ever ventured to introduce it, for the very good reason that he cannot mentally conceive it, and never will conceive it until it has been dinned into his head by some mechanical process. Then, if he could remember it, and find some way of co-ordinating it with existing intervals, he could not represent it on paper with existing symbols, and if he sought to represent it by new symbols, we could not understand them until we had gone through an experience similar to his in actually hearing the interval produced.

This is saying nothing more than John Locke said over two hundred years ago, viz., that all of our primitive ideas are derived from experience and not from books. Hence it follows that genius can give us nothing *fundamentally new* by means of symbols.

From what I have said, it follows that a chromatic scale that embraces all the tones used in music cannot become, once for all, a permanent fixture. It must *grow* with the increase in the number of keys used at any given time.

But there is absolutely no limit to the number of keys. We can modulate by perfect fifths forever without returning to the original key. The so called circle of fifths is a purely mechanical thing evolved from a mechanical scale in whose terms no one really thinks when his mind is not interrupted by it through mechanical means. Therefore, I would ask those who think that the chromatic scale is a universal key, which chromatic scale they mean. Is it the little thing made up of the few tones to the octave that can be produced on the piano, or is it the infinite scale to be developed ad libitum as keys extend over the infinite field of tonality? W. D. BURBAGE.

It is, of course, a question of evolution; altogether a question of evolution. It is science. The production of the piano is merely an effort to give an opportunity through musical science to concentrate under a tempered scale for the purpose of broadening that very scale, but not through the mechanical means to follow. A number of men have successfully exploited an enharmonic instrument. This has been one of the efforts at the extension of mechanical means for the purpose of extending the chromatic scale under the acoustic laws referred to in the above communication. Now, the very limit of piano construction is the piano scale itself, and particularly now, since its modern development, which broadened that same scale to an extent that makes it impossible to secure any greater string lengths than the present, to produce any rational effects, and this limits the piano as a means toward a higher development of the chromatic scale through

that instrument. The violin enables us to play the chromatic scale to a much higher degree of perfection, but the ideal instrument for the chromatic scale, of course, is the human voice. This instrument could, and sometimes unconsciously does, operate and work out a chromatic scale containing probably forty or fifty notes to the octave. It could not be said exactly, because it differs with the human being, it differs with the operator.

The next great difficulty that restricts us in appreciation of the capacity of the chromatic scale is the system of using the symbols. This is about as fixed an instrument through which we operate as the piano keyboard or the organ keyboard itself, and it must be, in order to co-operate with these instruments, to be useful to them. Now, as all instruments must co-operate in orchestral effects, and as pianos and harps have been used, pianos having been used by Berlioz and others, there must be one fixed standard system of symbols, and, therefore, for the practical purposes of music as it is played, and as it is studied, and as it is, as a reproductive art, applied, I see no escape at present possible from the fixed system of symbol notation and its fixed results.

However, that will not and cannot interfere with the development of the divine art itself. The writer of the above article, Mr. Burbage, calls attention to the working out of vibration ratios. This has been going on for a hundred years. I have never seen it as clearly and as distinctly stated as he gives it here from the results of his own investigations and deductions. Of course, these very vibrational ratios are also fixed upon our modern scale nomenclature, and we must have that in order to work from something, from a base, but the divine art will not even be limited by that scientific equation. The time must come when we must necessarily escape from the past and present symbolism, as we must escape from the limitations of a 7 1/3 octave tempered scale, and as we must escape from the limitations of an orchestra, and from which we are escaping to a very limited degree now, however, and the time must come when the whole scope of operations for the purpose of illuminating us on the chromatic scale or the music scale itself, must be broadened by the elimination of the present fixed and arbitrary standards. Mr. Burbage quotes John Locke as saying that all of our primitive ideas are derived from experience, not from books. Huxley says that in our study of letters and literature we appeal to books, but in our study of science we appeal to facts, and, therefore, I think there should be some exception taken to the concluding sentence, in which the writer says that, therefore, because our primitive ideas are derived from experience and not from books, it follows that genius can give us nothing fundamentally new by means of symbols. Genius is going to give us that very new thing, not through symbols—through genius, which never has any definition. No one has yet found the proper definition of genius because it is outside of definition. It is outside of symbols, it is outside of any restricted rules that may have preceded it, and it is genius because it does not recognize those preceding rules. It may be the result of growth, of evolution, and it may just come at the time it is required. It may be required right now, because there are many things today in composition seriously interrupted and interfered with through the tempered scale that has been forced upon us by the compositions adapted to co-operate with the musical voice, together with instruments of fixed keys or fixed scales. There certainly is, as the writer above says, no limit to the number of keys, but there is more than that; there is no limit to the number of ideas, and probably soon some one will appear who will apply ideas as a genius does to facts; who will find those facts and who may, at one stroke, rid us of the tempered scale as a means towards a higher study and development and evolution of the divine art. Music will never submit to the present restrictions ad infinitum, for music

is far beyond any fixed laws even as a science, for it is beyond science.

Communications.

This letter is in this week's mail:

To The Musical Courier:

Last Sunday I went to hear Dr. Damrosch's lecture at the Cooper Union. While he was giving a lesson to the people on the reading of notes, he wrote a scale beginning with "D" with neither sharps nor flats, and called "do," "re," etc., and he sang it as a major scale. I do not understand why this is so, therefore I ask your aid.

A musician,

M. HOFFMAN.

119 Forsythe street, New York.

Probably Dr. Damrosch was trying to explain the tonic Sol-Fa, if he did not put any sharps or flats on to indicate the scale. That was probably his effort. If Mr. Hoffman, who inquires here, will get a book of the Tonic Sol-Fa, he might find out what Dr. Damrosch meant.

Who made the Doctor a Doctor? What is a Musical Doctor? Anybody can be a Musical Doctor. I was asked the other day to get a certain suit of clothes in a tailor shop and buy a mortar board and go to a certain place and pay \$100 and become a Doctor of Music. People can make money by securing candidates for the places that issue degrees for the disreputable title of Doctor. Schools give the degree, colleges in the country give the degree, private enterprises like conservatories belonging to individuals give the degree, and then for any one to think that a degree of music has value, when it is merely a travesty, gives us a clue to the person's intellect.

The other letter is a letter from Birmingham, Ala., by Mrs. Burr-Ferguson, who inquires as to some data on the late Leopold Damrosch. Leopold Damrosch was born in Posen, Prussian Poland. He studied music there and in Breslau, Silesia. He was a violinist and came here to the city in the 60's, I believe. He gave lessons in some of the schools, &c., and then started, in conjunction with several wealthy Jewish gentlemen, the Oratorio Society. Then, when the German Opera was inaugurated at the Metropolitan Opera House, he conducted the performances there for a while, but, unfortunately, became ill and died. He was an excellent musician, splendid violinist in his younger days; his attempts at composition were not successful. His memory is somewhat disturbed by the successful efforts of friends of his sons to bring him forward as a means of advertising the latter. As Leopold Damrosch was a modest man, this, if there is such a thing as a spiritual world in which our souls are continuing the life from this earth, would necessarily disturb him very much. It may be good Twentieth Century business to use his name, but it lacks the necessary delicacy with which a subject of that kind should be treated.

According to the daily papers, Sembrich is to retire from the operatic stage at the close of the present season. This news was published exclusively by THE MUSICAL COURIER just one year ago. Sembrich will return to this country next year for an extended farewell concert tour—and it will really be a farewell, for with Sembrich all such announcements are sincere.

"DER Tapfere Soldat" (based on Shaw's "Arms and the Man") was referred to by the New York Sun last week as "Strauss' new operetta." The Strauss referred to is Oscar Strauss, not Richard. The Sun probably wished the inference to be made that there is only one Strauss. The Sun is right.

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(Fourth Article.)

Effect upon the American Composer.

The stupendous discrimination which the nullification of the manufacturing clause of the law of 1891 entails against the American composer of music and in favor of the foreigner is almost inconceivable. The history of our foreign trade relations will be searched in vain for an approximate parallel. Stated in figures, it is from 10,000 to 20,000 per cent. against him. To the average business man, accustomed to the expression of business formulas in figures, this percentage chasm is almost impossible of belief, and he would unhesitatingly pronounce, as we do, such a rate of discrimination to be absolutely annihilating to any trade, art or occupation.

In order that our readers may be brought to a realization of the tremendously destructive condition which has resulted as the effect of the unprecedented and almost imbecile construction of our copyright law, it may be stated that *twenty thousand per cent.* discrimination against the American composer means that the American publisher can publish *two hundred foreign publications* at the same expense which the bringing out of *one American composer's production* would involve. And yet we wonder why the American school of music is a rapidly vanishing mirage!

In order to show the accuracy of the almost incredible statement in the above paragraph, we herewith give an illustration which will prove that we understate rather than overstate the rate of discrimination against the American composer.

Publisher A accepts for publication a composition of fifty pages by an American composer of reputation who generally receives an advance royalty; but for the purpose of being conservative in this illustration, we shall eschew all compensation which Publisher A may agree to pay to the composer.

Fifty plates, if made from type set and then electrotyped, would cost upward of \$100, exclusive of title plates. If made by engraved plate process, the cost of plates would be, at \$1.43 per plate, \$71.50 the design, and plates for title would cost at least \$10 additional, running A's expense up to \$81.50 for plates. Now comes the printing and binding and paper, which would cost anywhere, for the first venture, from \$75 to \$150, but in order to be conservative we will place A's total expense at \$100, which is estimating the printing and binding of the first edition of the work at a mere nominal figure.

A has, at an expense of \$100, gotten the work to the point where he can file two complete copies with the Register of Copyrights.

Publisher B, having heard of the Ditson vs. Littleton decision, and not being overly or unduly patriotic, particularly when it is expensive to be so, politely but firmly refuses all works of the American composer, and, at a cost of 5 cents postage, he writes to a foreign publisher offering him a royalty for the American rights to his publications, a proposition which, being in the nature of what is popularly known as "*velvet*" to the foreign publisher, is eagerly accepted by him. Among the publications issued by the foreign publisher after B has acquired the American rights, are 200 different publications averaging fifty pages each. B imports two copies of each of these 200 publications at the cost of the printing in the foreign country, which, including all charges, would be not to exceed an average of 25 cents each laid down in his stock room in New York. His total outlay, therefore, for the *two hundred* publications would be \$100 or less.

B's advantage over A does not stop here, however, for he can fill any orders he may have for any one of these publications by simply importing the foreign edition at the cost of printing in the foreign country. All this is done to the loss and detriment of American musical art, of the American com-

poser, the plate engraver, title designer, printer and binder.

If for any reason B should decide to issue an American edition of any one of these 200 publications, he does not even in that case employ American engravers and plate makers. He simply orders a set of transfers made from the plates of the foreign edition at a trifling cost and has them mailed here without payment of any duty, and he is thus able to produce his American edition (so called) at the cost of printing in the United States. This is never done, however, until such publication shows every indication of becoming a pronounced "hit" and permits of its being printed in huge quantities, under which circumstances it can be produced in this country at a slight saving over cost of printing in foreign countries and the import duty.

Is it any wonder that certain astute publishers appeared before the patent committees of the Senate and House last winter and tearfully pleaded and implored Congress, in the interest of the poor American composer, which they said they represented (?), that musical compositions be excluded from the manufacturing clause of the proposed new copyright bill?

When the Librarian of Congress was holding his now celebrated "star chamber" conferences for the purpose of framing and drafting a new copyright law, all of these publisher patriots were invited to the feast and occupied seats of honor at the board, and one of these patriot publishers, who is one of the heads of a large house in Chicago, upon being asked by a prominent independent book publisher why "none of the so called piratical publishers had been invited to any of the conferences?" replied, "When a man has a feast, he does not invite a lot of second story men."

And yet this "holier than thou" publisher patriot either ignorantly—or, more likely, knowingly—gave his support to the enactment of a law which meant a continuation of the present (murderous in its effect upon American musical art) condition.

We call attention to the gentleman's apt description of the librarian's "star chamber" conferences as a "feast." No doubt, the gentleman's objection to "second story men" was based upon the fact that those "holier than thou" conferences of the elect were strictly a "ground floor" proposition, and second story men being "pikers" by comparison, were very properly excluded.

It would be difficult indeed to imagine a more deplorable condition than the one which is now destroying American creative musical art, for (with the exception of a very few musical mountebanks, who, by practise of circus methods, manage to give themselves a certain vogue) our composers are, perforce, compelled to seek out a foreign publisher, or, better still, expatriate themselves and live abroad.

A partial list of American men of genius whom we, by our almost criminal action as a nation, have driven from the midst of us, men whose genius is acknowledged throughout the musical world, is as follows:

E. S. Kelley.
Campbell-Tipton.
Templeton Strong.
A. Nevin.
Horace Clark.
Leopold Godowsky.
Arthur Bird.
Marguerite Melville.
S. B. Schlesinger.
Walter Rummel.
Alvin Kranich.
Hugo Kaun.

Another startling effect of the condition we have been describing is the increasing number of our composers who are seeking publishers abroad. We herewith give a partial list of these:

Chadwick.
Foote.

MacDowell.
Klein.
Paine.
Lucas.
Schneider.
Elkus.
Schoenfeld.
Elsenheimer.
Tirindelli.
Buck.
Converse.
Busch.
Hartmann.
Hahn.
Borowski.
Pratt.
Foerster.
Kroeger.
Weil.

It is more than probable that few, if any, of the above named gentlemen know the causes which have forced them to either expatriate themselves or seek the foreign music publisher, for, as we stated in one of our former articles, while the effect of the condition we have been describing is perfectly obvious and apparent, the cause, being so indirect and insidious in its workings, has escaped all except a few of the more astute American and foreign music publishers.

If there remains an atom of regard for musical art in these United States of America; if we are not a nation of hypocrites upon the question of protection to American industries; if we as a music loving nation do not want musical art and its kindred industries sacrificed to the sordid greed and avaricious desires of certain crafty and exceedingly cunning and unscrupulous foreign and domestic publishers, it is high time that some action be taken to end a condition for which our self respect as a nation demands immediate correction, to the end that we cease to be a laughing stock for the rest of the civilized world.

M. T. N. A.

The thirtieth annual meeting of the Music Teachers' National Association is scheduled for Monday, Tuesday, Wednesday and Thursday, December 28, 29, 30, 31, to take place at George Washington University, Washington, D. C. The president is Waldo S. Pratt, of Hartford, Conn.; the vice president is Rossetter G. Cole, of Madison, Wis., and the secretary and treasurer is Ralph L. Baldwin, Hartford, Conn. Among those who will address the meetings will be Frederick W. Root, of Chicago, Ill.; George L. Raymond, of the George Washington University; Albert A. Stanley, of Ann Arbor; George W. Chadwick, Arthur Whiting, who will play clavichord and harpsichord music; Calvin B. Cady, of Boston; Arthur L. Manchester, of Converse College; Oscar G. Sonneck, of Washington; George G. Gow, of Vassar; Daniel Protheroe, of Milwaukee; Harold E. Knapp, of the Northwestern University, etc.

It seems that this will be one of the interesting latter day meetings of this association, which has never been able to extend its influence sufficiently to increase its membership list into several thousands, which it should be. Probably the State teachers' associations have interfered with the M. T. N. A., but, according to our humble opinion, the fault of the association lies in the fact that it is not representative in this sense—that it has not adopted the delegative system. The National Association of Music Teachers should consist of delegates sent by the State music teachers' associations, and should not consist of members of any States or cities who get in merely by application and by sending a fee. That has been the trouble with the association, and hence no progress is possible.



PITTSBURGH, Pa., November 14, 1908.

The second concert of the present season by the Pittsburgh Orchestra occurred last evening, with Campanari as soloist. A good sized house greeted the orchestra and the great baritone, and the entire program was marked by enthusiasm. Beethoven's "Dedication of the House," an overture in which there are many beautiful phrases, and Mendelssohn's Scotch symphony, which Mr. Paur always gives with the most excellent and careful interpretation, pleased the audience greatly. A symphonic poem, "La Belle au Bois Dormant," by Bruneau, a colorful and ultra-modern composition with strong French tendency, beautiful in spots, but uninteresting as a whole, was excellently played. The ballet music from "Carmen" was played faultlessly, and if it had not been the last number on the program portions of it would have been repeated. Mr. Campanari was not satisfactory in his first song, Valentine's aria from "Faust," but in his second selection, "Gloria a Te," by Buzzi-Peccia, he warmed up and was quite himself. For an encore he sang the popular Toreador song from "Carmen." It is always a joy to hear Campanari in this song. In his second number and the encore he achieved a distinct triumph. It was a fine concert.

It was a happy innovation when the Tuesday Musical Club instituted a department for instrumental ensemble and made Luigi von Kunits the director. One of the most artistic things heard for many seasons in the club concerts, held bi-weekly, was at the concert of last Tuesday, when the first ensemble program was given. Heathe Gregory, basso, assisted, and sang for his first number the "Dichterliebe," by Schumann. The songs were presented in an able manner, with an excellent conception of what German lieder should be. Mr. Gregory displayed a pleasing voice and an intelligent style. For his second selection he sang "Der Doppelgänger," by Schubert, and "Die Beiden Grenadiere," by Schumann. Though the conception differed slightly from the accustomed manner of giving the latter song, Mr. Gregory's ideas were interesting. He made a most favorable impression for a newcomer, and will no doubt be often heard in concert and recital this season. The program was opened by a Schumann string quartet, or rather a movement each from two quartets, the adagio molto (from op. 41) and the vivace (from op. 64), played by Miss Barstow, Miss Thoburn, Mrs. Edward B. Lee and Howard White. Good tonal balance and a refined nobility characterized the playing. The sonata in D major for piano and violin, by Mozart, was intrusted to Miss Bender and Miss Thompson. The four movements were rendered admirably, though the first and fourth were perhaps given with more freedom. The word "novelty" should often be used reservedly, but in Mr. von Kunits' playing of that almost unused instrument, the viola d'amore, in a duet with Miss Barstow, it should certainly be allowed. They played a nocturne by Johann Krel, the veteran Vienna composer, a teacher of Mr. von Kunits, by the way, and it was one of the finest things on the program. The piece itself was a delight, and a surprising amount of detail was worked in for both instruments. Mr. von Kunits' skillful fingers drew much from the seven strings of the now almost obsolete instrument, and Miss Barstow carefully sustained her part of the duet. The program was closed by a spirited rendition of the Mendelssohn quintet in B flat (the allegro vivace movement). Mr. Gregory was accompanied by Miss Reahard.

It was announced last week that Fannie Bloomfield Zeisler would give a recital in this city for the benefit of charity. It will be held at the Nixon Theater.

The Mozart Club will give its first concert of the season at Carnegie Hall next Thursday evening. The program for this performance will consist of Handel's "Judas Maccabeus." This work is practically new to Pittsburghers. The characters represented are Judas Maccabeus, Simon, an Israelish messenger, and the men and women. The solo parts will be taken by Gertrude Clark, soprano;

Pearl Benedict, contralto; Franklin Lawson, tenor, and Isaac Kay Myers, bass. The choral portions of the work will, of course, be sung by the club. As recently announced in these columns, J. P. McCollum, who has devoted so many years of his life to directing this organization, is rapidly recovering from his severe illness and will conduct the work as usual next Thursday evening.

Mary Johnston, formerly of the Pittsburgh Conservatory, has returned home from a vacation in Europe and has opened a studio in East End. A recital was given by her pupils last Thursday afternoon. The attendance was large.

Mr. and Mrs. James Stephen Martin, of Walnut street, gave their first "Saturday Afternoon of Music" last week at their beautiful East End studio. These musicales are always of great interest and also serve to introduce many new voices to the community. They will continue once a month throughout the season. An excellent program was heard last Saturday and the afternoon was most enjoyable.

An elaborate program marked the eight hundredth free organ recital which was given in the North Side Carnegie Hall last Thursday evening by Casper Koch, assisted by Carl Zulauf, baritone; John Sorlin, violoncellist, and Susan Brooke Rutherford, soprano. The management of the hall prepared a souvenir program book for free distribution. It contained a list of the compositions performed by Mr. Koch during the season, as well as a list of the soloists and musical organizations who have participated during the past hundred recitals.

A concert was given at the Penwood Club in Wilkinsburg last Monday evening by Herman Fleer, pianist; Charles Moore, reader, and the Amphion Quartet.

Christine Miller met with a hearty reception on her Northwestern trip last week. She was enthusiastically received, both musically and socially. Her singing called forth the warmest praise from the residents and the press. She appeared before the Schubert Club, of St. Paul; at Winnipeg, Canada, and in a recital in Grinnell, Ia. Her success was such that she was re-engaged for another season.

The musical affairs held at Beaver College are always of interest to Pittsburghers. Tuesday, November 17, choral society under the direction of Louis Black will give the first concert of its third season. Arthur Reginald Little, the new musical director of Beaver College, who succeeded Dr. Ferrara this summer, will be the soloist. Choruses by Gericke, Croce, Leslie, Von Herzogenberg, Tschai-kowsky, Parker, Mendelssohn and Beethoven, besides Old English and Bohemian folksongs, will be given. Mr. Little will play compositions by Chopin, Leschetizky, Liszt, Rubinstein and Little. Mrs. Black will play the second piano in the Chopin number. Then, on Friday next, the second faculty concert will be given at the chapel. This will be a song recital by Mr. Black, Mrs. Black assisting at the piano. Mr. Black will be heard in songs by Brahms, Franz, Gounod, Pergolesi, Carrissimi, Donizetti, Little and Cadman.

W. S. B. Mathews, of Chicago, has this to say about the work of Adolph M. Foerster, the Pittsburgh composer: "I have been playing through and imagining some of your recent songs; among them the 'I Love Thee' is certainly an immensely effective song, with a beautiful correspondence between the words and the music, clever transitions between E flat and F major (who could believe it could be done so singably as you have done it?). It is just such a song as some thousands of singers might want any year. You do write beautifully for the human voice, which is never more human than when you think it in tones. May you live long and find singers for the good of their 'blossoming souls.'" This extract is from a letter to Mr. Foerster.

CHARLES WAKEFIELD CADMAN.

CINCINNATI NEWS.

CINCINNATI, November 14, 1908.

The events of local musical interests in Cincinnati center in the series of concerts each year by the College of Music student forces, represented through its chorus and orchestra. The first of the series this year takes place in Music Hall, November 24. Among the works to be performed are Pergolesi's "Stabat Mater," by the chorus and orchestra; Svendsen's "Romanze"; Schubert's B minor symphony, and the Weber E flat major concerto, the latter introducing Helen Sebel, a remarkably talented young pianist from the distinguished class of Albino Gorno pupils. The concerto and its performance are interesting in that, according to record, it will be performed for the first time in America on this coming occasion. The orchestra parts were found in the Berlin library by a former student of Signor Gorno and presented to him, from which he made a full score, the original one ap-

parently being lost. Signor Gorno will personally direct the interpretation of the work. Another composition of interest to be presented will be Louis Victor Saar's arrangement of Gounod's "Meditation." Mr. Saar is the director of the chorus, which now has one hundred and twenty trained voices, while Henri Ern is the director of the college orchestra, with fifty-six members. These two student bodies form the greater part of the nucleus from which the May Festival Chorus and the Cincinnati orchestras recruit their forces. The college chorus and orchestra concerts were formerly given in the college concert hall, the Odeon, but their popularity demanded larger quarters, and consequently it became necessary to present them in Music Hall for the past three years, where audiences averaging upward of four thousand persons gather upon every occasion to enjoy them.

The organization of the Cincinnati Trio, whose personnel includes such local representative musicians as Louis Victor Saar, pianist; Adolph Hahn, violinist, and Emil Knoepke, cellist, is a welcome addition to the forces which augment musical activities in this city. Under favorable circumstances the Trio made its debut last year, and undoubtedly merited the praised gained by its efforts. The Trio has again determined to contribute its share to the musical advancement of the city, and the announcement of its series of two concerts, the first of which takes place at the Odeon, December 8, should meet with popular support. Following is the program of the first concert: Trio—op. 87, C major, Brahms; songs, Max Reger; songs, Hugo Kaun; and Trio—op. 50, in A minor, by Tschai-kowsky.

Theodor Bohlmann, of the Cincinnati Conservatory of Music, gave an illustrated lecture on the Old English school of composers for piano before a select and appreciative audience, guests of the senior class, at the conservatory last Monday night. He also incidentally performed some most interesting specimens from this epoch, which is the very beginning of the literature for the piano, including a set of variations entitled "The Carman's Whistle," by Byrde, a prelude and galleade with variations by Gibbons, and the brilliant "King's Hunting Jig," by Dr. F. Bull. Mr. Bohlmann took occasion to give his audience a clear idea of the development of the piano, and his fairy tale, told very gracefully by him in this connection, of the marriage of King Organ and Queen Lute, was thoroughly enjoyed by all present.

Cecile Chaminade, assisted by Yvonne de St. Andre, mezzo soprano, and Ernest Groom, baritone, appeared last Thursday afternoon before the largest audience which the Grand Opera House has held this season. The entire house was sold before the end of the first day on which seats were offered for sale, and almost two thousand persons were turned away because there were no more seats. Madame Chaminade played several of her most popular piano selections, and the ovations tendered her by her large audience after each selection were beautiful and touching expressions of the love of the public for her compositions. Mlle. Andre and Mr. Groom won the hearts of their audience in their faultless interpretation of the great composer's songs. The event was a tremendous success financially and artistically, and will linger long in the memory of the Cincinnati music loving public.

Sidney Durst, of the Metropolitan College of Music, will resume his weekly organ recitals at the Reckdale Avenue Jewish Temple Friday at 7:45 p. m.

Hans Richard, of the Cincinnati Conservatory of Music, enjoyed an unusual success in Lima, Ohio, last Friday evening on the occasion of his piano recital there, before the Woman's Music Club.

The annual concert of the United German Singers took place Sunday afternoon, November 15, at Music Hall, with Louis Ehrgott, director, and Jessie Strauss, cello.

Clara Baur, of the Cincinnati Conservatory of Music, will present her pupil, Marion Belle Blockson, in a song recital on the evening of November 16. She will be assisted by Emma Norton, violinist. Miss Blockson has a the party.

COLUMBUS NEWS.

COLUMBUS, Ohio, November 14, 1908.

Emma Calvé, with her concert company, will be here Wednesday evening, December 2. Brahm van den Berg, pianist, and Karl Klein, violinist, will be with her.

Milicent Brennan, one of the leading teachers and concert singers of Columbus, gave a recital at the Tuesday Musicales in Akron last week.

The Girls' Music Club gave a very interesting concert (Continued on page 42.)



OPENING OF THE METROPOLITAN. "Aida."

Although the local grand opera season has been in swing formally for over a week (the Manhattan's "Tosca" premiere being the nominal curtain raiser) the opening chiefly patronized by fashion, and therefore stamped as the actual operatic inauguration, did not take place until last Monday evening, when the Metropolitan Opera House threw open its doors to New York's public, with a performance of "Aida," introducing a dramatic soprano and a conductor brand new to this musical metropolis.

The premiere at the older house was awaited with unusual curiosity and even anxiety this year, owing to the circumstances that preceded it. The illness and dramatic dismissal (or resignation) of the unpopular Heinrich Conried, as head of the Metropolitan, engaged the directors of that institution in a difficult campaign of reorganization and reform, the chief purpose of which was to offer dignified but formidable resistance to the threatened Manhattan Opera monopoly over all new operas and all European singers not actually engaged at the Metropolitan. It became necessary to engage an impresario who was thoroughly musical, thoroughly artistic in every other way, and before all things thoroughly conversant with conditions surrounding the conduct of a first class opera house, run on the broadest and most liberal scale.

It now is a matter of common knowledge that nearly every European opera intendant, director or manager made application for the Metropolitan position as soon as it became vacant. The gentlemen who had the filling of the place proceeded with deliberation and circumspection, some of them even going abroad to study at first hand the actual work of the candidates. The whole European field of operatic impresarii was put under artistic examination, and after due consideration from every possible point of view, Giulio Gatti-Casazza, dictatorial head of Milan's famous La Scala, was selected to preside over our Metropolitan Opera as lineal successor to Abbey, Grau and Conried. The choice caused some astonishment in circles here that should have been (but were not) conversant with the recent doings at La Scala, but on every hand satisfaction was expressed with the action of the Metropolitan board when it became known what really remarkable work had been done by Gatti-Casazza in the re-establishment of La Scala on its former high plane of reputation and achievement. For fear that the new director might be hampered in his administration of the Metropolitan's finances and its immense personnel and variegated repertory—all of them of so much greater magnitude than at La Scala—the Metropolitan's executive advisers chose Andreas Dippel as co-manager with Gatti-Casazza to lend that gentleman the benefit of the large experience gained through Dippel's long and honorable career at the Metropolitan as a singer under three different managements. The harmonious working together of Gatti-Casazza and Dippel was evidenced by the published reports of their activity, their travels and meet-

ings in Europe, the amicable and practical apportionment of their separate and combined duties as regards German, Italian, and French opera, their engagements of many new artists and of the great conductor Toscanini, their securing of a number of new works, acquirement of much lavish new scenery, and their agreement on the plan of seeking to establish a home at the Metropolitan for opera performances in the English tongue. Rehearsals for the annual opening were begun much earlier than usual, Destinn was looked for her debut on the opening

politicians, and all the other human flotsam and jetsam which all walks of life contribute to a "first night" at the Metropolitan. But now to the performance itself.

THE MUSICAL COURIER always has told the truth about the ragged "Aida" representations given at the Metropolitan under the Grau and Conried régimes, and sometimes called them a disgrace in view of the money spent upon them, and the fact that they were offered to the public of the first city in the land. The daily papers backed up many of those performances and gave forth the impres-

sion that they were great and flawless in every way. The doings on the stage at the Metropolitan last Monday vindicated THE MUSICAL COURIER most brilliantly, and it was necessary for Gatti-Casazza to come all the way from Milan to do so. While his "Aida" was not perfect, it lacked only in those departments over which he had no control; that is to say, he was forced by circumstances to accept a heritage of certain singers left over from the former management at the Metropolitan, and of course he can hardly be held responsible for their vocal and histrionic shortcomings. What he revealed, however, in the branches of mise-en-scène, atmosphere, artistic supervision, and dignified tone in general was nothing short of a revelation, and for the first time in the history of the Metropolitan that institution gave forth the air of one of the world's great opera houses, and not that of a provincial and privately controlled musical circus. THE MUSICAL COURIER does not presume after this one performance to pass final judgment on Gatti-Casazza and his associate, Dippel, who must be given equal credit with the Italian,



Photo by Helen D. Van Eaton, New York.

MAIN ENTRANCE, METROPOLITAN OPERA HOUSE.

night in "Aida," and nothing was left undone to put the premiere on the same brilliant and imposing basis which has been its chief feature ever since its beginning as New York's fashionable home of grand opera.

The same glittering scene of social brilliancy again marked the opening night of the Metropolitan as we have become accustomed to in years gone by, except that the extravagance of female dress and jeweled adornment now in vogue seemed to give the boxes and parquet an added touch of lavish splendor and reckless prodigality. In the foyers, and inside and outside of the auditorium itself, the rest of the picturesque features were presented which have become so familiar to opera observers of other years. In the street were the seemingly endless lines of luxurious carriages, automobiles, and less exclusive conveyances, guarded over by a goodly convoy of traffic police. Near the entrances stood a vast throng of patient onlookers, which gaped as greedily at a funeral, a wedding, an automobile collision, a drunken man, a fire, a "horse down" on Broadway, or a man painting a sign, as it does at a fashionable opera audience stepping out of their equipages and betaking themselves and their furs, frills, feathers and furbelows through the magic doors to the gilded and exclusive musical temple beyond. In the lobbies, between the acts, were stiffly starched (and some newly ironed) society persons, and a regiment of "men about town," singers, managers, critics, newspaper reporters, teachers,

for with him he shares full responsibility and doubtless the two managers confer on every executive and artistic detail. Gatti-Casazza and Dippel themselves would not care to be measured solely by the "Aida" representation. However, so much is established even now that the Metropolitan never has been stage managed, never has been lighted, never has been scenically equipped, never has had such a chorus, and never has rejoiced in such a conductor as were vouchsafed a wondering and delighted audience last Monday evening. The scene painting school at La Scala, in Milan, must be a marvel, for the style, correctness and beauty of the pictures shown left not the slightest opening for criticism of any kind, and caused those to smile with pleased surprise who remembered some of the pasteboard puerility in the "Aida" performances of old. The scenes in the Temple of Phta, Thebes of the Hundred Gates, and the Banks of the Nile (suffused with a surpassingly lovely blue white tint that lent the picture all the aloofness and mystery of a Böcklin scene), were perfect specimens of stage painters' art and served to heighten the skilful grouping and handling of the crowds, the beauty of the costuming, and the wonderful control of the lighting effects. The pageant in the second act, winding up with the entry of Rhadames in a chariot drawn by two milk white horses, was an inspiring sight and far removed artistically from the kind of ludicrous stage processions usually seen in operaland. The

ballet was colored in hues that were rich without being garish, and the dancing showed taste and skill, especially on the part of the première danseuse, Gina Torriani. The cast of the performance and the names of those responsible for some of its mechanical features are given herewith:

| | |
|-----------------------------------------------------------------|--------------|
| Aida | Destinn |
| Amneris | Homer |
| Una Sacerdotessa | Sparkes |
| Rhadames | Caruso |
| Amonasro | Scotti |
| Ramfis | Didur |
| Il Re | Rossi |
| Un Messaggiere | Badj |
| Conductor | Toscanini |
| Stage manager | Jules Speck |
| Chorus master | Giulio Setti |
| Scenery by MM. Sala and Parravicini (Teatro alla Scala), Milan. | |
| Costumes by Maison Chiappa (Teatro alla Scala), Milan. | |

Musically, the representation was dominated by Toscanini, a master musician of magical attainments. As is his custom, he conducted without a score, and he soon made it clear that he had not the slightest need of the printed page, for he seemed to have assimilated every note and word of the opera, and to be giving them forth from the end of his baton, a fairy wand that conjured up such musical deeds as we never have heard before in New York's long experience of Italian grand opera. The orchestra seemed transformed under the Milan leader, and allowed itself to be played upon as though it were a single instrument. And, indeed, Toscanini used it like a single instrument, for its precision was as phenomenal as its sympathy with the intentions of the singers, and its power to express every nuance of tone shading and dynamics desired by the conductor. The orchestra sighed and sobbed and surged with the singers and the action of the opera, and the oldest musical inhabitants of the Metropolitan listened in absolute amazement and with uncontrolled enjoyment. Toscanini performed a miracle with the time worn score, and if he never raises a baton again in this town, his fame would nevertheless remain imperishable through the single "Aida" achievement of last Monday. Toscanini's engagement is the greatest glory of the new management and will remain so, no matter what successful singers or operas they may put forward in the future.

To Toscanini, too, must be given the credit for the magnificent work of the chorus, which was trained in details no doubt by an assistant, but learned from Toscanini how to apply and use its knowledge for the gaining of the greater effects.

The presence of such a leader was in itself sufficient to inspire the artists on the stage to do their best, and if that best did not in every case measure up to the level of the general high class surroundings, then assuredly no one but those personally responsible should be blamed. Even blame would not be quite proper in this instance, for singers cannot help lack of voice, nor are they able to change the nature of such voices as they have. Caruso, of course, is sui generis, and his Rhadames needs no lengthy description or detailed praise at this late day. As usual, he gave freely of his full powers, and put his glorious organ in the service of a vocal art which grows more mature and finished from year to year.

The disappointment centered chiefly in Destinn, the newcomer of the evening, who had been heralded from Germany as a dramatic soprano second only to Lilli Lehmann in her prime. Destinn is a full figured young woman, somewhat slow in movement, and very observant in her general histrionic deportment of the most time honored stage conventions. After all, Aida is a princess, but Destinn did not suggest the slave's royal descent by any seemingly unconscious pride of bearing or distinction of manner. In voice, the new soprano is most unevenly provided, there being a strange inconsistency about her singing, resulting in the doing well at one time of what turns out most lamentably at another. Certain high tones sound powerful and mellifluous at moments, and then again they assume a forced and acidulous timbre. In the Nile scene, a high B cracked and wavered, and later was sung most brilliantly. In her use of the "head voice," Destinn is unusually frequent, with results lovely in some episodes and entirely out of place in others. Her middle register is thin and girlish in volume and quality. In spite of a penetrating vibrancy of voice in solo, Destinn was hardly heard during the big ensembles, and thereby added further to the mystery of her vocal equipment. Making all due allowances for any possible nervousness on her part, THE MUSICAL COURIER is inclined to agree with those Berlin critics who laid down the dictum that this Bohemian soprano is what they call a "Natusängerin," a singer gifted by nature with an exceptional voice which has never been put through enough strict and proper training to make it uniform throughout all the registers and put it completely at the command of the possessor. That was shown most clearly in her disjointed phrasing and "scooping" of tones. In piano, the voice is entrancingly lovely at times. If this estimate of Destinn seems paradoxical, then it reflects exactly the effect of her singing.

Homer revealed her accustomed icy quality of voice,

and her acting savored of Wagnerian stolidity and stiffness.

Scotti, as Amonasro, declaimed his texts more or less melodramatically, in a strained and wobbly voice from which all vocal quality appears to have fled long ago. Amonasro is a strong singing role, and should be attempted only by a baritone with a full toned and resonant organ.

Didur earned a full meed of praise for his careful and polished delivery of the music of Ramfis. He phrased uncommonly well, and produced his effects with the certainty and confidence of a true artist. Rossi, as the King, made a distinctly favorable impression, as did Sparkes, in the small and invisible role of the priestess.

Tremendous ovations fell to the lot of Toscanini, and he, Gatti-Casazza, Dippel and all the singers were called before the curtain repeatedly after each act, and presented with huge patriotically beribboned floral tokens. Destinn, too, was vociferously applauded by the large number of Czechs present, and also, it should be added, by the many Americans who liked her singing and know how to extend a hospitable welcome to an operatic newcomer.

Tonight (Wednesday) the opera at the Metropolitan is "Walküre," with Gadske as Brünnhilde, and, by the way, the greater part of the audience last Monday would have preferred her as the Aida of the evening.

MANHATTAN OPERA.

"Thais."

"Thais," at the Manhattan Opera, was given Wednesday evening, November 11, with this cast:

| | |
|-----------------|-------------|
| Thais | Garden |
| Crobyle | Trentini |
| Myrtale | Ponzano |
| Adrine | Ponzano |
| Athanael | Renaud |
| Nicias | Dalmores |
| Palemon | Vieulle |
| A Servant | Reschiglian |
| Conductor | Campanini |

The principals were the same that sang the opera here last season, when detailed accounts of the work and its performance were published in THE MUSICAL COURIER.

"Samson and Delilah."

On Friday evening, November 13, "Samson and Delilah" was given at the Manhattan Opera with this cast:

| | |
|----------------------|-----------------|
| Delilah | Gerville-Reache |
| Samson | Dalmores |
| High Priest | Dufrenne |
| Abimelech | Crabbe |
| An Old Hebrew | Vieulle |
| A Messenger | Venturini |
| 1st Philistine | Montanari |
| 2d Philistine | Reschiglian |

"Tosca."

Puccini's "Tosca" was repeated at the Saturday matinee, with the cast of the week before, Labia, Renaud, Zenatello, etc.

"Barber of Seville."

"Barber of Seville" was the Saturday night opera, with Tetrassini, Trentini, Parola, Sammarco, Glibert, De Seguro, Venturini, Fossetta. The same work was repeated on Monday evening, November 16.

GRAND OPERA NOTES.

"Pelleas and Melisande" was a success in Berlin at the Komische Oper.

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Eames announced last week that she will not be a member of the Metropolitan Opera forces next year. On Wednesday afternoon she sang at a benefit concert in the Waldorf-Astoria, to aid the Anti-Vivisection Society.

■ ■ ■

In a cable to the Metropolitan Opera House management Gustav Mahler, one of the German conductors, said he was leaving Germany for New York last Thursday on the Amerika.

■ ■ ■

Following are the casts in full for the rest of this week's performances at the Metropolitan Opera:

Wednesday (November 18), "Walküre," Gadske, Fremstad, Homer, Schmedes (debut), Feinhals (debut), Hinckley (debut). Conductor Hertiz.

Thursday, "Madam Butterfly," Farrar, Homer, Caruso, Scotti. Conductor, Toscanini.

Friday, "Traviata," Sembrich, Bonci, Amato. Conductor, Spetrino.

Saturday afternoon, "Tosca," Eames, Caruso, Scotti. Conductor, Spetrino.

Saturday evening, "Bohème," Farrar, l'Huillier, Quart (debut), Didur, Rossi. Conductor, Spetrino.

■ ■ ■

The Manhattan repertory for the next few days will be "Lucia" on Wednesday (this evening) with Tetrassini; a revival of "The Huguenots" on Friday evening; "Samson and Delilah" on Saturday afternoon, and "Thais" on Saturday evening. Hammerstein will introduce a new

Italian tenor, Taccani, as Edgardo in "Lucia," and a new baritone, Polese, as Ashton, in the same work. Agostinelli will be the Valentine in "The Huguenots" and Zepilli the Queen. The performance of Meyerbeer's opera also will mark the first appearance on any stage of Mariska-Aldrich, contralto, who will sing the Page. Zenatello will appear as Raoul, Sammarco as the Count of Nevers, Arimondi as Marcel, and the new Spanish baritone, De Seguro, as Saint Bris. The cast of "Samson and Delilah" will comprise Mlle. Gerville-Reache, Dalmores, Dufrenne, Crabbe and Vieulle. "Thais" will bring forward again Miss Garden in the title role, Vieulle as Palemon, and the new French tenor, Valles, as Nicias.

■ ■ ■

Labia will sing the title role in "Carmen," which will be given in the Manhattan Opera House on Thanksgiving night, when Valles, a new French tenor, will be heard as Don José, and a Spanish basso, De Seguro, will make his debut here as Escamillo.

LATE NEWS FROM BALTIMORE.

BALTIMORE, November 14, 1908.

Tina Lerner made her first appearance in Baltimore at the fourth Peabody recital, November 13, and the young pianist aroused enthusiasm by her splendid virtuosity. The audience first in an expectant mood because of the advent of a new and, to Baltimore, an unknown pianist, soon became intensely interested, and before Miss Lerner finished playing the Bach capriccio, the listeners realized that she was an unusual artist. From this stage to unconditional surrender was an easy process. All that has been published about Miss Lerner in THE MUSICAL COURIER finds a ready echo in the minds and hearts of all fortunate enough to hear her. J. C. van Hulsteyn, the accomplished violinist of the Peabody faculty, whom Baltimoreans hear by far too seldom, was the other artist. The program follows:

| | |
|--------------------------------------------------------|-------------------|
| Capriccio (on the departure of a friend) (piano) | Bach |
| Sonata in A major (piano) | Mozart |
| Sonata in G minor (violin) | Tartini |
| Four preludes (piano) | Chopin |
| Nocturne in E minor (piano) | Chopin |
| Etude in G sharp minor (piano) | Chopin |
| Three Ecossaises (piano) | Chopin |
| Andante, from eleventh concerto (violin) | Spohr |
| Bonheur du Foyer (violin) | Piot |
| Variations in D minor (violin) | Vieuxtemps |
| Etude in E (on a caprice by Paganini) (piano) | Liszt |
| Sonnetta de Petrarca (piano) | Liszt |
| Fantaisie Midsummer Night's Dream (piano) | Mendelssohn-Liszt |

The Abramson Opera Company recently gave a series of excellent performances at the Lyric. The repertory included "Aida," "Lucia," "Il Trovatore," "Carmen," "Traviata," "Cavalleria Rusticana," "Pagliacci," "Rigoletto" and "Faust."

The Baltimore Oratorio Society will present "Elijah" and "Samson and Delilah" this season. George T. M. Gibson is president of the society. M. H.

Rider-Kelsey, Soloist, with New York Philharmonic

Corinne Rider-Kelsey will make her New York reappearance with the New York Philharmonic Orchestra, November 27 and 28. This will be Mrs. Rider-Kelsey's second appearance with New York's oldest and most distinguished musical society within two years, an honor which few American sopranos have been able to share. The fact that Mrs. Rider-Kelsey's splendid work is appreciated by the New York public is proven by the many important engagements the artist will sing in this city during the season, having been engaged by the New York Oratorio Society for the fourth consecutive time for its annual "Messiah" performances. She is engaged by the same society for their spring concert, when Bach's "Passion" music will be produced.

During the month of January, Mrs. Kelsey will make a short Western tour, when she will be the soloist in the symphony concert of the Minneapolis Philharmonic Club, after which she is engaged for a number of song recitals in that part of the country.

Heinrich Meyn's Program.

Heinrich Meyn, the baritone, will sing the appended program at his recital in Mendelssohn Hall, Thursday afternoon, November 19 (tomorrow):

| | |
|---------------------------------------|--------------------------|
| Ganymed | Schubert |
| Kindervacht | Schumann |
| Aus Meinen Grossen Schmerzen | Frank |
| Ständchen | Jensen |
| Feldensamkeit | Brabius |
| Von Ewiger Liebe | Brabius |
| Abendlied, with violin obligato | Hugo Kaim |
| Jetzt und Immer | Hugo Kaim |
| Im Zitternden Mondlicht | Eugen Haide |
| Drei Wandrer | Hans Hermann |
| Tryste Noel | Gerrit Smith |
| Ballad of the Bony Fiddler | William G. Hammon |
| Ces Deux Yeux | Sebastian B. Schlesinger |
| Avec un Bouquet | Sebastian B. Schlesinger |
| Vieille Chanson | Nevin |
| Les Deux Amours | Clayton Johns |
| Un Grand Sommeil Noir | Clayton Johns |
| Benvenuto | Diaz |



With two gala "first nights" and a solid week of opera, the indications are that the New York public has determinedly set out to meet the efforts of the Herr Direktors and their artists at least with sartorial appreciation.

Never before in the history of grand opera in New York have the gatherings at either house been so brilliant nor, what is more to the point, so truthful a presentment of the season's modes.

The Directoire and Empire influence in gowns prevailed almost to the exclusion of any others, and there were remarkably few monstrosities, considering the radical change from the styles of recent years and in view of the fact that stout women as well as lean and short as well as tall have to be clothed after a fashion that is ostensibly designed exclusively for slender figures.

Although there was a noticeable absence of marked color contrasts, such as dominated last season's display, there was scarcely a costume which showed less than two colors in its development, and many of them three or four. However, the colors were always soft, neutral tints, and blended with as much exquisite harmony as the tones of the artist-singers who were responsible for the occasion. This is all distinctly gratifying, as it signifies that we are getting on in the art of dress.

For Wear at the Opera.

Liberty, messaline, any of the heavy French crêpes, the new crêpe chiffons, chiffon cloth, satin duchesse are all adaptable to the long lines and soft folds of the Directoire, and each one of these materials is procurable in grades to suit different pocketbooks. Then there are the new cloths, so soft and shimmering that they are hardly distinguishable from silk, and scarcely heavier. It is one of the season's fads to employ them for dinner and evening gowns. A very practical fad where practicality is desired.

As for trimmings, they are of paramount importance. They must suit the gown so perfectly that they seem rather a part of the fabric than an accessory, and the manufacturers have nobly anticipated this in beautiful Persian embroideries, net, and silk or velvet appliques, tinted laces, Byzantine embroideries, and innumerable "set" pieces, such as epaulets and yokes.

The décolleté effects as noted at the Opera are variously shaped, but rather less expansive than last season.

The silhouette effect has been very generally eliminated as far as yokes and the décolletage go, and the outline is not nearly so pronounced. In fact it is almost invariably softened in some way, either by a heading of lace or by the introduction of a band, shaped or straight, of lace or embroidery.

Many of the gowns, even the typically evening frocks, have transparent tops that extend well over the bust and encase the arm, only half concealing it. This is a particularly happy suggestion for those who take their opera from the orchestra chairs, and are apt to receive the full benefit of the draughts which are not unknown even in the best of regulated opera houses. Another pretty top arrangement is the double yoke, in which the same swathing of tulle is supplemented by a little Dutch yoke or a rounded one, perhaps of lace, that fits very smoothly and conforms perfectly to the contour of the neck.

Two Attractive Suggestions.

Here are two designs that may be developed equally well in cloth or silk, satin or crêpe. In the first, Liberty satin in rust yellow is used, a good serviceable shade, by the way, which is beautiful alike by daylight or in the glare of the electric. It has a princess tunic, the skirt underneath being very long, very scanty, and guiltless of decoration. It is cut in one piece, so that it slips on over

the head, and is supplemented by a tunic yoke and sleeves of chiffon in self color, lengthwise tucked. It is braided in what is called the water design, and a girdle of satin encircles the waist underneath the tunic, so that it is visible only at the sides between the partings of the tunic.

The other gown is even more simple and entirely classic in its outline. Lavender marquise over pink silk is employed in its Empire Princess construction. The bodice and side of the skirt, as well as the ends of a long sash drapery are embroidered in colors picked out with gold. The scarf, which is draped across the bodice, forms two ends, which reach to the bottom and are caught to the long train. A little tucker of white mousseline with a piping of pink marquise finishes the décolletage.

Evening Wraps for Opera and Theater.

The evening wrap may be either a coat or a cape. As

in the lace run the gamut of all the shades from its groundwork of cream color to a rich soft brown that somehow seem to melt into the vieux rose of the cloth.

Mauve is a good color, and all the lavender shades are charming, particularly with rose colored linings. White, it must be understood, is not tabooed, but, like the white gown, must show a touch of color, even if only in the lining. Among the favorite designs are the military, the red riding hood, the Watteau and the colonial capes, the mandarin and the French coats, and the various paletot and draped effects that, with their Directoire and Empire suggestions, come between the two.

However rich and sumptuous the wraps may be, the same appearance of elegant simplicity characterizes them all. In contrast to the wraps of last season, they have as little fullness as is consistent. They are very long, almost enveloping the figure, and, whatever the cut, hang in straight lines from shoulder to hem.

Coiffures and Their Ornaments.

The coiffure is the last touch that makes or mars a woman's appearance, and it cannot receive too much attention. The modes at present are delightful as compared with the stiff, overwhelming hairdressing of last season. The prevailing coiffures, to be sure, require more hair than nature has seen fit to bestow upon the majority of women, but it is chiefly used as a foundation, and what is not is arranged with a carelessness that at least is not aggressively artificial. The hairdressers have evolved any number of new styles for this season, but they all have that characteristic in common—simplicity. All the coiffures are in a line with the top of the head or below it, and there is sufficient variety so that each woman may acquire for herself a style that is especially suited to her.

The professional hairdresser looks out for all the little vagaries of nature in the way of parts, cowlicks, etc., and with a little practice it is quite a simple matter to follow this lead oneself. As to the arrangement, each establishment has half a dozen or more styles of which it claims to be the originator, but there are really only five or six distinct modes, in spite of various and fancy names to the number of half a hundred. The Diana chignon, the Minerva knot, the Venetian braid, Grecian curls, the new pompadour, the Thais pompadour and the Empire braid are but a few of the accessories in the construction of these.

In one of the simplest modes the hair is waved unevenly all over the head and drawn lightly to a rounded point at the center back, projecting three or four inches from the head. Strings of beads intertwined with the hair or one of the jeweled fillets make an attractive decoration. In another style the hair is only slightly waved, and then combed out, drawn loosely to the center back, and the ends of each section turned under, or else they may be drawn through one of the new bucklettes that have been especially designed for the purpose, and in that case the ends are slipped in under wherever it can be done without disarranging the wave. This coiff requires little or no foundation or extra hair, unless to serve as a cushion for attaching the bucklette.

No arrangement is prettier or more distinctive than where the hair is drawn irregularly over the forehead and well out at the sides, keeping the flat appearance on top. For this, the semi wreath or the coronet effects in ornaments are suitable. At the Metropolitan opening one tall young woman with a satin gown in soft gold tints relieved by embroidery in dull browns was crowned with a coiffure of this style and a wreath of gold laurel leaves. It was a charming ensemble, and not in the least striking otherwise, as might be inferred from its description.



EVENING COIFFURES WITH THEIR ORNAMENTS.

often as not, it is neither the one nor the other, but a cross between the two, preserving the characteristic features of both. If a distinction must be made it is the cape for the opera and the coat effects for the theater, but the line is almost too fine to be recognized.

Broadcloth, with its beautiful luster and its graceful draping tendencies, is the material par excellence. The evening wraps make a charming symphony of color when any considerable number of them are grouped together, for the all white wrap has lost its prestige, and those of soft, shadowy pastel tints have slipped into its place.

The colors are just a trifle more pronounced than is permitted in gowns, but this effect is softened by their trimmings, which are in neutral tones. Linings are frequently designed to tone in with the trimmings. An attractive suggestion is found in one of the circular coats fitting smoothly across the top and having sleeves cut in one with the body of the garment. It is developed in vieux rose cloth of exceeding sheen. Applique tinted lace extends over the tops of the sleeves, around the neck, and half way down the back and front. The tints

To all appearances, all of the coiffures for evening are of the simplest order. No one, except the maid or the hairdresser, even dimly imagines the amount of time and ingenuity that are consumed in their building.

At the shops there is a dazzling assortment of coiffure ornaments, some of them very simple, but side by side with others of the most elaborate description. At one of the Fifth avenue jewelers' there is a fillet composed of five strands of beaten gold with large maccarons of pearl beads at either side and with bead pendants. There are, too, some not exorbitantly priced tiaras, having little spikes of gold tipped with jewels rising from a base of gold network. Some very dashing effects are produced by the long made quills, which are of lace, spangled net or velvet or satin. These are thrust through the hair or held at the proper angle by a wired bow or a chou of velvet ribbon.

TWENTY-TWO RECALLS FOR MADAME SEMBRICH

After her recital in Carnegie Hall Tuesday afternoon of last week, Madame Sembrich must have felt as fatigued as if she had completed a ten mile walk. The writer counted twenty-two recalls for the prima donna, and, what is more to the point, she merited these honors. Madame Sembrich has returned to New York for another season with her art, if anything, more skillful and alluring. Only good fairies hovered above the cradle of this celebrated singer. She has had a charmed life. That awful monster, Father Time, seems to have passed her by. Last week Madame Sembrich frisked about the stage of Carnegie Hall like a girl of sweet sixteen, and, strangely enough, the little coquettish ways were entirely becoming to the very youthful looking woman. So long as Madame Sembrich sings as beautifully as she did on this occasion, and appears so young, she will be heard eagerly by an admiring public. The singer treated the huge audience assembled to hear her as graciously as a hostess does her guests. Nothing was formal or grave but her art, which was uplifting and captivating from first to last. The program follows:

| | |
|------------------------------------------|-------------------|
| Der Lindenbaum | Schubert |
| Rastlose Liebe | Schubert |
| Dein Angesicht | Schumann |
| Die Soldatenbraut | Schumann |
| Er ist's | Schumann |
| An die Nachtigall | Brahms |
| O liebliche Wägen | Brahms |
| Rosen blühen im Grunde | Sinding |
| Waldeinsamkeit | Max Reger |
| Ein Traum | Grieg |
| Die Nacht—Morgen | Richard Strauss |
| Einen Sommer lang | Schütt |
| Es muss was Wunderbares sein | Ries |
| Neue Liebe | Rubinstein |
| Les Cloches | Debussy |
| Aquarelle | Debussy |
| Les Berceaux | Faure |
| Moja Piesaczka | Paderewski |
| Dawno pod wolszchnie zvonice | Arensky |
| Drobita e pleschet | Cesar Cui |
| A Love Symphony | Isidore Luckstone |
| The Nightingale Has a Lyre of Gold | Arthur Foote |

Of the songs on her list, Madame Sembrich repeated "Er Ist's" by Schumann and the songs by Max Reger, "Morgen" (by Richard Strauss), Ries, Paderewski, Arensky, Cui and Luckstone. Other encores were "Der Nussbaum" by Schumann, "Serenade" by Richard Strauss, "Hark, Hark, the Lark," by Schubert, and, lastly, Chopin's "Maiden's Wish," to which Madame Sembrich played her own piano accompaniment. Generously, as heretofore, Madame Sembrich compelled Luckstone to share in some of the glories of the afternoon. The enthusiasm of the audience was unbounded. Many of the songs she sang are familiar. Of the novelties, Max Reger, for his setting of "Waldeinsamkeit," and Arensky and Cui are entitled to commendation and something stronger than that. Madame Sembrich sang the Arensky song in English, but she gave the Russian text of the lied by Cui. Finally, she remembered the American composers by two numbers, Foote and Luckstone being the lucky men. Sartorially speaking, Madame Sembrich was arrayed like a queen of the realm in a direttore costume of soft mauve tints.

Rider-Kelsey, Pittsburgh Orchestra Star.

Corinne Rider-Kelsey will be the star attraction at the concerts of the Pittsburgh Orchestra in its home city the week of November 20 and 21, and this is worthy recognition of the rapid growth of this representative American soprano as one worthy of sharing the honors with her more famous sisters of operatic fame. Mrs. Kelsey appeared several times last year with the Pittsburgh Orchestra, both in Pittsburgh and in other places, including Toledo, where for the first time in the history of its concerts in that city the orchestra was compelled to give an extra matinee concert in addition to its regular evening performance, so strong a magnet did Mrs. Kelsey prove to be in her home city.

Méhu's "Joseph and His Brothers" was revived in Vienna (Royal Opera) with small success.

LHÉVINNE'S GREATEST SEASON.

Josef Lhévinne, whose picture occupies the front page of THE MUSICAL COURIER this week, needs no lengthy introduction to the American musical public, for his playing during his several tours here has been the best possible passport to the favor of those who love the luminous art of masterful piano interpretation.

What boots it, after all, whether Lhévinne was born in Russia or elsewhere, where he received his training, and how he began his early career? Those details interest the musical historian, but have little significance for the audiences that wish to hear the man's art and not the story of his life.

Lhévinne came to this country comparatively unknown, in spite of his decided successes in Europe, but after his initial appearances in America his fame was not slow in spreading over this continent. The critics of our greater and lesser cities hastened to do him honor and to promulgate the dictum that he ranked with the best pianists heard in Uncle Sam's land since its entrance into the larger musical life some three decades ago.

Lhévinne's many American recitals have enabled him to present publicly nearly all the representative works in the piano literature, and his manner of performing them proved that he is at home in all styles and schools of music and possesses an all embracing technique and power of interpretation. From the earlier masters, Rameau, Scarlatti, etc., to such an ultra-modern, for instance, as Schulz-Evler, Lhévinne has exploited all the gamut of pianistic presentation, and in each new mood and mode that he chose to voice he added to the sum total of his high achievement and won fresh tributes from the public and the press.

Some of the distinguishing characteristics of Lhévinne's playing are a large, multi-colored and far carrying tone, an uncommon crispness and clarity of finger technique, amazingly light and speedy wrists, and almost unerring accuracy even in the most difficult of passages.

Lhévinne now is an established favorite in this country, and his present tour constitutes the most successful one of his career, both from a financial as well as artistic standpoint. No true lover of refined and significant pianism should miss a single opportunity to hear Josef Lhévinne, whether in recital or with orchestra.

His first New York recital and his playing were warmly commented upon by the New York press. The critic of the New York Times said, in part:

He is a conscientious and unpretending artist; he is absolutely absorbed in the music he is playing, and there is no suggestion in his performance of personal display, or any appeal to the wonder of the unthinking.

The New York World said:

Lhévinne's mastery of the keyboard is absolute and yet never obtrusive, as his greatest efforts are made with an ease and authority which beget a confidence in his powers eminently reposeful and satisfying. His tone is full, rich and resonant, and with all its force never degenerates into pounding, while his readings are all lucidly considered and well balanced in dynamic contrast. With him the piano speaks convincingly.

The New York Herald:

The piece de resistance of the program was Liszt's B minor sonata, always of interest to musicians and students, which was played with brilliancy, beautiful crispness of touch and a fine feeling for the dramatic undertone of the composition. Much to the liking of the audience was a group of old-time pieces by Corelli, Locelly and Rameau, arranged by Godowsky and given by Mr. Lhévinne with delicacy and charm. In more modern music the Chopin A flat major waltz was made poetic as well as melodious, and d'Albort's F sharp major scherzo was a dazzling bit of technical display. After the regular program was finished there was a clamor for more, the pianist responding with great good nature.

The New York Press:

Lhévinne's technical powers and his interpretative equipment have broadened and deepened since his last visit. He plays with complete surety, with deep penetration, with utter sincerity. From beginning to end his performance was upon a lofty plane.

The day after Lhévinne's first recital another crowded house greeted him when he appeared as soloist in the first concert of the New York Symphony Society, when the artist played the Rubinstein E flat concerto.

Lhévinne will give his second New York recital on Saturday afternoon, November 21, for which the sale is large. He is also to play in New York with the New York Philharmonic Orchestra next month.

Lhévinne is undertaking the longest tour of any pianist touring America this season. From November 25 until the middle of December he will play in the following cities: Oberlin, Akron, Cincinnati, New Orleans, Denver, Chicago, Milwaukee, Buffalo, from where the artist will return to New York for his engagement with the Philharmonic Orchestra. Lhévinne's long trip will begin on January 6 in Albany, N. Y., from which time until the middle of April he will play five concerts a week, Mexico, California and the Northwest being in the itinerary.

More American Honors Abroad.

Hermann Hans Wetzler, the New York conductor, is continuing his baton successes at the Elberfeld Opera. His most recent productions (all within the space of a month) were: "The Flying Dutchman," "The Marriage

of Figaro," "Tiefland," "Meistersinger," "Tannhäuser," and "Fidelio." The next operas on the repertory are "Bohème," "Djamileh," "Tristan and Isolde," the "Ring" cycle, "Salome," and (after the Dresden premiere) "Elektra." At the "Fidelio" performance, Wetzler introduced an innovation by following the opera with Beethoven's fifth symphony. The Elberfeld Anzeiger spoke of Wetzler's leading of the "Leonore" overture, No. 3, as "irresistible," and of the fifth symphony the same paper said: "It was given an extraordinarily clear, detailed and rousing performance." The Freie Presse called Wetzler "a master of the baton," and added: "He can be compared in many respects to Mahler." The "Meistersinger," too, was praised for the "choral accuracy, orchestral brilliancy, and temperament" of the Wetzler interpretation.

HERMANN KLEIN'S SUNDAY CONCERT.

Hermann Klein's Sunday afternoon concerts at the handsome German Theater, corner Madison avenue and Fifty-ninth street, are growing in popular favor. Last Sunday the upper galleries were filled with musicians and students, while the orchestra and boxes included many of the patrons who have assisted Mr. Klein in giving these interesting and instructive entertainments. The artists were: Frieda Langendorff, formerly with the Metropolitan Opera Company; Franklin Lawson, tenor; Albert Spalding, the highly gifted young American violinist; Alfredo Oswald, a young Italian pianist, new to New York, and Darbshire Jones, a young English cellist, who is also among the season's newcomers. The program follows:

| | |
|------------------------------------------------------|--------------------|
| Sonata, violoncello, A major | Boccherini |
| Adagio. Allegro. | |
| Darbshire Jones. | |
| Air, Lend Me Your Aid (Reine de Saba) | Gounod |
| Franklin Lawson. | |
| Sonata, The Devil's Trill | Tartini |
| Albert Spalding. | |
| Songs— | |
| Im Herbst | Robert Franz |
| Nachtgebet | Alex. von Fielitz |
| Frühlingsnacht | Schumann |
| Frieda Langendorff. | |
| Solos, pianoforte— | |
| Caprice | Scarlatti |
| Gigue | Scarlatti |
| Alfredo Oswald. | |
| Trio, piano and strings, F major, op. 18 | Saint-Saëns |
| Andante. Allegro. | |
| Albert Spalding, Alfredo Oswald and Darbshire Jones. | |
| Songs— | |
| I Know a Hill | Benjamin Whelpley |
| Thou Wilt Come | William Roebuck |
| In June | Frank Lambert |
| I Love Thee | Bruno Huhn |
| Franklin Lawson. | |
| Solos, violin— | |
| Romance in F | Beethoven |
| Octave Study | Paganini-Nacház |
| Albert Spalding. | |
| Songs— | |
| The Rose and the Lark | Julian Edwards |
| Love's Springtide | Wm. G. Hammond |
| The Cry of Rachel | Mary Turner Salter |
| Frieda Langendorff. | |
| Duet, Love Is Life's End | Arthur Whiting |
| Madame Langendorff and Franklin Lawson. | |

The ensemble music was played with marked finish and musicianship. The idea of excluding some movements from the chamber compositions is another thing that has received the sanction of those who at first feared Mr. Klein was going too far in his innovations. Mr. Spalding played his solos assisted at the piano by Mr. Oswald, and he again revealed that poise, skill and wholesomeness that won triumphs for the young violinist at his recent debut in Carnegie Hall. If Spalding were not half the player he is, he would still be an artist to command attention, for he is so thorough, manly and sincere in all that he does, that he has his audiences with him from the start. Madame Langendorff has an opulent voice and great temperament. Her singing of Mary Turner Salter's powerful song, "The Cry of Rachel," was thrilling in its dramatic intensity. This number was one of the features of the concert. Dr. Lawson's pure and musical tenor is always good to hear. He sings as naturally as water running down a hill. One of the best songs on Dr. Lawson's group was "I Love Thee," by Bruno Huhn. Mr. Jones and Mr. Oswald were well received and deserved the recognition. Both are excellently schooled artists.

Next Sunday, November 22, the first half of the program will be devoted to compositions by Anton Rubinstein as a tribute to the memory of the great pianist and composer, who was born November 28, 1829, and who died November 20, 1894. The program will include the Rubinstein string quartet in G major, op. 17; barcarolle No. 4, and "Valse Caprice," for piano, and songs for contralto and tenor. The artists announced by Mr. Klein for this date are: Gertrude Lonsdale, the English contralto; Glenn Hall, the American tenor; Edith Thompson, pianist, from Boston, and the Schubert String Quartet, of Boston.

Humperdinck has refused the position offered him at the Vienna Conservatory as teacher of composition.



CHICAGO, Ill., November 14, 1908.

The fifth program of the Theodore Thomas Orchestra was as follows: Fugue in A minor, by Bach-Hellmesberger; the Schumann C major, op. 61, No. 2 symphony; suite, "The Wand of Youth," op. 12, by Elgar; the Hugo Wolf "Italian Serenade," and "Capriccio Espagnol," by Rimsky-Korsakov.

Isidore Duncan will appear with the Theodore Thomas Orchestra on November 30, and Marie Rappold and David Bispham, jointly, with the orchestra in two benefit concerts for the Children's Memorial Hospital and the Theodore Thomas Orchestra Invalid Fund.

The thirty-seventh season of the Apollo Musical Club will be ushered in on December 28, when "The Messiah" (Handel) will be the work presented. Harrison M. Wild, conductor, has been tremendously busy with the training and rehearsing of the society, which contains about two-thirds new material in its present membership list of 250 voices. The patrons will have an opportunity of hearing a very interesting American soprano on the occasion of "The Messiah," in Elizabeth Dodge, who, after a long series of years abroad, spent in study and preparation, on returning to her native land, has met with a tremendous success. Reed Miller will be the tenor. On February 22 "Elijah" (Mendelssohn) will be sung with the following soloists: Louise Ormsby, soprano; Janet Spencer, contralto; Edward Johnson, tenor, and David Bispham, bass. April 5, Bach's Mass in B minor will be given, with Edith Chapman Gould, soprano; Christine Miller, contralto; George Hamlin, tenor, and Herbert Witherspoon, bass.

Cecile Chaminade, the celebrated French composer, will make her first and only appearance in Chicago at Orchestra Hall, Sunday afternoon, November 22, under the direction of F. Wight Neumann. She will present a program of her own compositions and will have the assistance of Yvonne de St. André, mezzo soprano, a singer of French training, and Ernest Groom, a young English baritone.

Emilio de Gogorza will give his only Chicago song recital at Studebaker Theater, Monday afternoon, November 30, under the auspices of the Amateur Musical Club and management of F. Wight Neumann. The public may secure tickets at the box office of the Studebaker Theater.

The first concert of the Kneisel Quartet chamber music series will take place at Music Hall, Sunday afternoon, November 29, under the direction of F. Wight Neumann.

Emil Sauer, whose playing delighted every patron of the Theodore Thomas concerts last week, will return to Chicago for a recital to be given at Music Hall, Saturday afternoon, November 28, under the direction of F. Wight Neumann. This will be Mr. Sauer's last appearance in Chicago, as he returns to Europe the latter part of December. It is a well known fact that this will be Mr. Sauer's farewell tour, as he has decided to retire from the concert field at the close of this season and devote his time to composing. Mr. Sauer's program will be as follows:

Concerto, D minor.....Friedemann Bach
Transcription by August Stradal.
Sonata, No. 1, D major.....Emil Sauer
Moderato assai. Scherzo. Intermezzo. Tema con Variazioni.
Intermezzo, op. 117, No. 1.....J. Brahms
Scherzo, Midsummer Night's Dream.....Mendelssohn
Ballade, No. 2, op. 38.....Chopin
Nocturne, op. 27, No. 2.....Chopin
Study.....Chopin
Notturmo, op. 54, No. 4.....Grieg
Tarantella, Venezia e Napoli.....Liszt

Mary Angell, the young American pianist, possessing a most charming, naive, and artistic personality, made her American debut in a joint recital with George Hamlin, on November 14, at Orchestra Hall, in a program well calculated to display her technical and interpretative attainments. The opening number was the Chopin, op. 35, B flat minor sonata, and in this number Miss Angell immediately set her standard, giving a reading of this difficult work that was masterful and essentially refined. Other numbers played by Miss Angell were "Lied ohne Worte," No. 1, by Mendelssohn; "Wellen und Wogen," op. 40, No. 1, by Leschetizky; "Automne," by Tschaiakowsky; scherzo, op. 16, No. 2, by d'Albert; "Gretchen am Spinnrad," also "Das Wandern," by Schubert-Liszt; nocturne, No. 3, by Liszt, and "Marche Militaire," by Schubert-Tausig. The dominant note in Miss Angell's playing is the beautiful tonal coloring and exquisite shading, combined with the most artistic use of the pedal. Mr. Hamlin delighted his audience with two groups of songs sung in his inimitable manner, proving but once again that he is the consummate artist in interpretation and musical understanding.

May Doelling will be heard in a piano recital at Music Hall, on November 22.

Four unique numbers on the Musical Art Society's program for December 1, will be a Russian song, "Around the Good Father's Door," and a Servian song, "Evening on the Sava," by Archangelsky, the director of the famous choir by that name in St. Petersburg. Also a nocturne and "A Storm Song," by César Cui.

The North Side Turner Hall opened its forty-ninth season of Sunday afternoon semi-popular concerts on November 1, with a reorganized orchestra, under the baton of a new conductor, Martin Ballmann, who for eighteen years was a member of the Theodore Thomas Orchestra as first piccolo player. Originally coming to this country with Eduard Strauss and his orchestra, about twenty-one years ago, Mr. Ballmann, who is a German by birth, began his association with Theodore Thomas in New York City, and later, when Mr. Thomas came to Chicago, Mr. Ballmann came with him, becoming one of the charter members of the Theodore Thomas Orchestra and its first piccolo player. Before coming to this country, Mr. Ballmann had won renown as a flute virtuoso, having appeared as soloist with many of the European orchestras throughout Europe. Since his residence in Chicago, which has been eighteen years, Mr. Ballmann has been a moving factor in the musical life of the city. He has been the head of different quintet and sextet clubs composed of some of the leading members of the Theodore Thomas Orchestras, and is now interested in the Oak Park Chamber Music Association, composed of members of the woodwind section of the Theodore Thomas Orchestra, which organization will give a series of five concerts this year. As a member of the Theodore Thomas Orchestra, Mr. Ballmann was one of the oldest and most valued musicians, a favorite alike in musical as well as social circles, and his resignation from the Theodore Thomas Orchestra, which was accepted on account of a most unfortunate condition of affairs existing in the orchestra between the business manager, Albert Ulrich, and the men, regarding the accepting of outside playing, was a shock to the entire Chicago fraternity. Mr. Ballmann opened his season at the North Side Turner Hall with an orchestra of forty-five men in the following

program: "Coronation March," from "The Queen of Sheba," by Gounod; "Tannhäuser" overture, by Wagner; scenes from "Samson and Delilah," by Saint-Saëns; "Le Dernier Sommeil de la Vierge" ("Last Sleep of the Holy Virgin") (for string quartet), by Massenet; "Sicilietta," caprice Siciliana, by Von Blon; overture, "William Tell," by Rossini; "Celebrated Menuet," by Boccherini; idyll, "Das Glühwürmchen" ("The Glow-Worm") by Lincke; "Rosen aus dem Sueden," waltzer ("Roses from the South"), by Strauss; and finale, "Hail to the Spirit of Liberty," by Sousa. For many seasons past Mr. Ballmann has had charge of the music at the Rienzi Summer Garden, on the North Side, which has become famous for its fine music programs given there during the summer months. Mr. Ballmann is a conductor born and combined with the long and excellent training he obtained from his long association with the late Theodore Thomas, of whom he speaks in the most affectionate terms, he has had exceptional preparation for the work of conducting. The playing of Mr. Ballmann's Orchestra at North Side Turner Hall, at the first two Sunday concerts, was wonderfully artistic and of exceptional tonal quality. The orchestra has been thoroughly reorganized since Mr. Ballmann's control, and the membership list has many new names; the concertmaster is Carl Uterhart, and the first cello is Max Steindel, nephew of Bruno Steindel. The verve and brilliancy and the finish obtained in so short a time by these new men and this new conductor presages a very brilliant future for the orchestra. During the season there will be twenty-four concerts, and it may be safely predicted that the standard of the programs of these popular Sunday afternoon concerts will take on a tone and be of a standard commensurate with the new conductor's musicianship and ideals. It may be interesting to musicians in general to append the program of the second concert also: "Pomp and Circumstance," grand military march, by Elgar; overture, "Der Freischütz," by C. Maria von Weber; nocturne, "Liebestraume" ("Dreams of Love"), by Liszt; "Ave Maria," meditation, by Bach-Gounod, (violin obligato, Concertmaster C. Uterhart); "Le Rouet d'Omphale" ("The Spinning Wheel"), "Poeme Symphonique," by Saint-Saëns; scenes from music drama, "Die Walküre," by Wagner; "Invitation to the Dance," by C. M. von Weber; "Menuet l'Antique," by Paderewski; "Die Muhle im Walde" ("The Mill in the Forest"), by Eilenberg; "One Day at West Point," descriptive fantasia, by Bendix; "The Star of India," morceau Oriental, by Bratton, and "Flag of Victory," march, by Von Blon. Mr. Ballmann has been the recipient of two batons since accepting the directorship of the North Side Orchestra, and on his retiring from the Rienzi the management presented him with a very beautiful medal in the form of a lyre, set with a magnificent diamond and ruby and most delicately engraved. It is safe to predict, as conductor of the North Side Turner Hall Orchestra, Mr. Ballmann has found the opportunity but needed for the development and universal recognition of his attainments as a conductor.

Elaine de Sellem has some excellent engagements booked ahead. Miss de Sellem recently sang in St. Joseph, Mo., and was immediately re-engaged for a recital on November 24. Miss de Sellem will also sing in Grand Rapids, Mich., in the artists' series, and has the 1909 Spring Festival tour to the Coast already signed for. Beginning April 1, Miss de Sellem will be one of the soloists at the Alaska-Yukon Fair at Seattle.

The annual faculty concert given by the Chicago Musical College, held at Orchestra Hall on November 12, was of the usual high standard. Fifty-seven members of the Theodore Thomas Orchestra, under the direction of Karl Reckzeh, assisted in the accompaniment work and two orchestral selections, the Albert-Bach "Prelude, Choral and Fugue" and "Wacheweise Fantasie," by Paul Juon, a young Russian composer. The program by the faculty members was as follows: Aria, "Die Schlacht," from Max Bruch's "Arminius," sung by Louise Harrison Slade; the Beethoven G major concerto, played by Hans von Schiller and orchestra; "Medieval Hymn to Venus," by d'Albert, sung by John B. Miller; the Raff violin suite, op. 180, played by Hugo Heermann, and the closing number, the Smetana vocal sextet, sung by Mary E. High-

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smith, David Grosch, Mabel Sharp Herdieu, John R. Ortongren, Louise Harrison Slade and Arthur Middleton. The program was notable for three novelties heard for the first time in Chicago. Interest centered chiefly in the orchestral number, and many professional musicians attended specially to hear this work. It must be said it was rather disappointing on this first hearing. It is peculiarly dissonant, and shows much lack of technic in its orchestration and construction. Though the musical public has become rather blasé regarding dissonant harmony, rather relishing the complexity of the unprepared and the unresolved dissonant ultra augmented, and hybrid chords, it still fully comprehends the distinguishing difference between conglomerate noise and harmonious concordance, harmonious not alone to the auditory nerve (for that depends) but to the esthetic sense. If this fantasia were the work of one of the students of the college there would be some reason for its production, but no doubt it was a worthy deed to give this young Russian composer his American hearing, and thence with all respect to him inscribe upon the musical roster—requiscat in pace. The other two novelties, the d'Albert and Smetana compositions, were both interesting and worthy of hearing.

Margaret von Sheben, soprano, assisted by Hugo Heermann, violinist, and Arnold de Levinski, pianist, will give a song recital on January 12 at Handel Hall. Mr. de Levinski will play several solo numbers besides his own paraphrase on "Lohengrin," recently published.

Birdice Blye has just returned from a very successful tour in the South, filling six engagements in Virginia and West Virginia, and appearing at a private musicale in Washington.

Alice Genevieve Smith, the harpist, has recently filled engagements in Goshen, Ind.; River Forest; for the North Side Polish Association, and the Arche Club. On Wednesday, November 18, at her home, Miss Smith will give an illustrated talk on the growth and development of the harp, which form of musical instruction is very interesting and instructive for women's clubs and musical societies.

Bertha Stevens, who was heard to excellent advantage in two movements of the Liszt E flat piano concerto at Music Hall on November 12, is one of the most musicianly of pianists. Her repertory embraces all the standard concertos which she is at all times prepared to play, and her knowledge of piano literature in general is that of the mature and experienced artist. Miss Stevens is a young artist of much ability that presages a brilliant future.

Kitty Cheatham's recital at Music Hall on November 9 was one of unique and educational value, and greatly enjoyed by the audience in attendance.

The Sherwood Music School, William H. Sherwood, director, gave its annual faculty concert at Music Hall on November 12. A well chosen program was given by the various members of the piano and vocal departments, which was greatly enjoyed by the large audience in attendance. The program was as follows: Variations on a Beethoven theme by Saint-Saëns, played by Edith Bam and Mr. Sherwood; a group of three songs, sung by Grace Nelson Stensland; three songs by Lorena Beresford; the first movement of the Beethoven G major concerto, played by Francis Moore; the polonaise from "Mignon," Helene van Schoick; Liszt's "Hungarian Fantasia," played by May E. Sellstrom; aria, "Honor and

Arms," sung by Arthur Beresford; Mendelssohn's "Rondo Capriccioso" and Ravell's "Le jeu d'Eau," played by Mabel W. Osmer, and the scherzo and finale from the Liszt E flat concerto, played by Bertha Stevens. There is no more earnest worker than William H. Sherwood as a teacher and enthusiastic patron of the American composer and American pupil. Mr. Sherwood always numbers one or more American works in his personal recital programs, and at the analytical lectures held at the school every Friday morning the comparative value and musical worth of the various schools of piano literature are fully and most thoroughly discussed. The pupils of the Sherwood School are noted for their strong inclination to favor American compositions when found worthy of attention and a hearing. The school has begun its thirteenth season under the most favorable auspices, and has the largest enrollment of pupils in its history.

Leon Marx will be the soloist with the Theodore Thomas Orchestra in the Mendelssohn centennial concert in Milwaukee in March. Mr. Marx will play the Mendelssohn E minor concerto. Among the recent dates Mr. Marx has arranged for may be mentioned a recital at the home of Mrs. Charles Henry Stoddert on November 19 and a recital for the Irving Park County Club on December 3.

Among the excellent and high class organ recitals given every year in Chicago, none is superior to the monthly recital at St. James' Church by Clarence Dickinson. On the third Sunday in each month Mr. Dickinson plays a festival service, on which occasions some of the finest compositions for organ, including the old works and modern and contemporary, also are heard. Following is the program for November 22: Organ prelude—prologue, "Mysticus" (Mojisovics); "Magnificat," E flat (Garrett); "Nunc Dimittis," E flat (Garrett); anthem (Spicker); offertory anthem, with chorus (Mauder); organ postlude—march in C (Boellmann); andante cantabile, (Tchaikowsky); "Song Without Words" (Tchaikowsky), and military overture (Mendelssohn).

The University Lecture Association announces a series of lecture-recitals to be delivered by Lester Bartlett Jones on Monday evenings between November 16 and December 21, inclusive, at the Lincoln Park Congregational Church.

Regina Watson will present a very talented pupil in recital at Cable Hall on November 21. Miss Roelle will play selections from Glazounow, MacDowell, Watson, Weber-Tausig, Sgambati, Liszt, Chopin and Tchaikowsky. EVELYN KAESMANN.

Mischa Elman's New York Debut, December 10.

Mischa Elman, the Russian violinist, will sail for this country November 28, on the steamer Kaiserin Augusta Victoria, accompanied by his father, personal manager, Daniel Mayer, and his pianist, Waldemar Liachowsky. Elman will make his New York debut with the Russian Symphony Society at Carnegie Hall on the night of December 10. He will play the Tchaikowsky concerto. Within three weeks after his arrival here Elman will appear at ten orchestral concerts, a record quite unsurpassed by any young virtuoso. Elman is coming to America under the management of Henry Wolfsohn, who has booked the young performer for concerts as far West as the Pacific Coast.

The music critic of the Munich Neueste Nachrichten, Oskar Merz, died not long ago at a sanatorium in Zurich.

MUSIC IN WISCONSIN.

APPLETON, Wis., November 14, 1908.

The musical event so far this season was the recital by Gadski at the Appleton Theater, November 6. There was an immense audience, much enthusiasm, many recalls, and Gadski, who was in fine voice, was most gracious. The concert was given under the auspices of the Men's Club of the Congregational Church, which organization has done much to elevate the taste for good music in Appleton by engaging some of the best artists available.

Alexander Zeuier and Mrs. William Houston, a newcomer to Appleton and a former pupil of Sbriglia, assisted by Herman Durra and Dr. Dufft, have charge of the large choir at the Congregational Church. This season will mark the fifteenth year of the choir's organization, and among the works which will be presented this year is Bach's "A Stronghold Sure." There will also be a repetition of Rossini's "Stabat Mater" and Mendelssohn's "Hymn of Praise."

Augusta Cottlow will give the first recital in the series of artists' recitals on December 7, which will be the opening of the seventh season. Other artists who will appear in this series are Arthur Hartmann, Glenn Hall and the Kniesel Quartet. These recitals are given at the studio of Mr. Zeuier, and it is the intention of the committee to make those concerts public next season. Heretofore they have been given entirely by subscription.

Many changes have taken place in the faculty of the Lawrence Conservatory of Music. Mr. Smith, who was at the head of the Conservatory last year, resigned to accept a position as organist in one of the churches of a Chicago suburb. William Harper is director at present.

David Bispham was heard in recital on November 2, under the auspices of a new department which has been organized to give a series of concerts which will include the Flonzaley Quartet and Mary Hissem de Moss, assisted by local talent.

GREEN BAY, Wis., November 14, 1908.

The Green Bay Choral Society, of which William Boeppler, of Chicago, is director, will give a concert on December 15 with Wilhelm Heinrich, of Boston as soloist. In April the club will give Schumann's "Paradise and the Peri." At the close of the season the club will be heard in a part song concert. The club, which is very prosperous, has given "The Messiah," by Handel, three times, the "Stabat Mater," by Rossini; "Elijah," by Mendelssohn, and "The Creation," by Haydn, with a full orchestral accompaniment composed of musicians from Milwaukee and Chicago and noted soloists from Chicago and New York.

An interesting society of Green Bay is the Euterpean Fraternity, George L. North, director, which has a membership list of 150, and which includes musicians, teachers, the clergy, and others interested in esthetic culture. This society gives a program every two weeks during the season, and so far this year the following two programs have been given: "The Rustic," as represented by Millet and Burns, and the music by Grieg; the "Imagination," as represented by Watt's painting, Shelley's poem and the music by MacDowell.

Green Bay has an unusually large number of competent teachers, both the piano and the voice, and many good soloists who are heard in concert during the season and at the close of the year, in conjunction with their pupils.

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| | |
|----------------------------------|-----------------|
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| Der Doppelgänger | F. Schubert |
| Erlkönig | F. Schubert |
| Die Taubenpost | F. Schubert |
| Die Forelle | F. Schubert |
| Alinde | F. Schubert |
| Eifersucht und Stolz | F. Schubert |
| Das Lied im Grünen | F. Schubert |
| Der Musensohn | F. Schubert |
| Auf dem Kirchhofe | Joh. Brahms |
| Verrat | Joh. Brahms |
| Verschwiegene Liebe | Hugo Wolff |
| Der Gärtner | Hugo Wolff |
| Das Lied des Steinklopfers | Richard Strauss |
| Cæcilie | Richard Strauss |
| Mit Myrthen und Rosen | R. Schumann |
| Der Soldat | R. Schumann |
| Waldeggespräch | R. Schumann |
| Die beiden Grenadiere | R. Schumann |

Be it said at the outset that many of the ordinary standards by which song recitalists generally are appraised cannot be applied satisfactorily to Dr. Wüllner. Reports had preceded him here that his voice is a negligible quantity in his singing—an ominous paradox—and that the value and interest of his performances lie in the manner of his declaiming the texts. Perhaps it was well that the advance tidings dwelt so markedly on Dr. Wüllner's lack of vocal equipment, for what he did reveal in that regard came as a large and most agreeable surprise. His organ is not of melting beauty, but it has a pleasant and refined timbre, allows of a marvelous range of emotional expression, and meets with unwavering response every dynamic demand made by the singer.

It is not as a vocalist, however, that Dr. Wüllner wishes to be judged, and it was not as a vocalist that he stirred his hearers last Saturday to the most unbounded expressions of appreciative delight. What this great German lieder interpreter presented might almost be called a new art, something between the accepted method of the best lieder singing and the "cantillation" which promised at one time to have a following in this country and in England.

The reader who has not heard Wüllner, and would like to make an estimate for himself from the written description, should first fix in his mind the fact that the artist is musical in every fibre of his mind and heart, and knows each vocal note of the songs he sings as minutely as he masters every phase of the piano accompaniment, and each shade of meaning in the words of the text. Gifted by nature with features infinitely noble, sympathetic and resourceful in play of mien, he possesses also the subtle power of suggesting the picture of the thing he sings, or its atmosphere if it be a mood, and yet he contrives to confine the process within the legitimate domain of a concert performance and calls to his aid not the slightest

suggestion of theatrical stage method in pose, gesture or general demeanor. He is saturated with the texts and music of the songs he portrays, and he gives them forth with a directness, a sincerity (and in the case of the tragic texts, with a poignancy) nothing short of irresistible to the hearer who has imagination to be stirred and heart to be touched.

The romantic Teutonicism of Schubert's "Der Wanderer," the mystic fervor of the same composer's "Doppelgänger," the lilt and graceful charm of his "Forelle," the grim and fearsome tonal tirade, "Lied des Steinklopfers," by Strauss, his rhapsodical "Cæcilie" (which had to be repeated), the fabled charm of Schumann's "Waldeggespräch" and the patriotic pathos of his "Die beiden Grenadiere"—all those varying phases of emotional, dramatic and musical expression were presented by Dr. Wüllner with a mastery superb, and compelling of the most untinted admiration. It is necessary only to hear Wüllner's graphic portrayal of "Die beiden Grenadiere" in order to realize how close to parody comes the interpretation which Plançon used to vouchsafe audiences at the Metropolitan Opera concerts.

Pages could be written about the magic moods which Wüllner conjured up at his recital, and about the lovely spirit in which he approached his art and wove his interpretations about the fancies of his listeners. Long before the end of the recital he had conquered his audience without reservation, and when the last number was sung, they gave him an ovation which left the artist visibly moved. He will be one of the important factors in the American musical season of 1908-1909, and no singing teacher, student, or lover of vocal music can afford to miss the Wüllner appearances. He presents absolutely new aspects of many song masterpieces whose familiarity had almost begun to make them hackneyed.

More than mere mention must be made of Coenraad V. Bos, who accompanied the songs in quite uncommon fashion, entering with artistic penetration into their every feature, and making the piano part a vital background for the effective work of his vocal partner. Mr. Bos has a beautiful singing tone on the piano, and the introductions and endings of some of the songs were miniature piano poems of entrancing beauty and eloquent effect. Bos and Wüllner are an artist pair consorted musically in ideal fashion.

Otto Meyer and Monica Dailey in Meriden.

Otto Meyer, the violinist, and Monica Dailey, the pianist, both young and gifted, played at a concert in Meriden, Conn., Tuesday night of last week. Extracts from two long reviews in the Meriden papers follow:

Seldom has it been our opportunity to hear such a violinist as Otto Meyer, whose coming has been so perseveringly and tactfully heralded by Leo Sturmer, the well-known violinist of Meriden. Mr. Meyer made good all that had been said for him, sweeping the audience along through all the phases of musical emotion, from grave to gay, with the power of his personality, with the seduction of his tone, with his broad musicianship. Mr. Meyer's technique is unusual and must needs cause comment, particularly in regard to the ease with which all "double stopping," "harmonics" and other technical bugbears of violinists followed one another apparently without the slightest effort. Beyond these splendid means of expression, Mr.

Meyer has a rare musical temperament capable of compassing every possible phase of his art. Particularly was noticed the exquisite tone he produced in piano passages and the contrasting rugged virility of his more brilliant moments. His opening number was the Vieuxtemps IV concerto. From the first long-drawn-out tone the keynote of his playing were apparent; a beautiful tone and splendid mastery of technical details. The second movement was religious in spirit, and the last movement, in march form, was vividly rhythmic. It is unnecessary to describe every number in detail. Suffice it to say that the "Serenade" of Schubert, as played by Mr. Meyer, broke down the last reserve of the audience and from then on the enjoyment of the concert was supreme. As one of his encores, Mr. Meyer played an arrangement of "Old Folks at Home," which completely established sympathy between artist and audience. Mr. Meyer is an artist who has already arrived—and come to stay. In Monica Dailey, Mr. Meyer has an assisting artist whose playing exhibited a splendid ringing tone, fleetness of fingers and unusual effectiveness in dynamics. She has all the technique necessary to the interpretation of the finest in piano literature, and, besides, so high an ideal that she never descends to trickery to make her effects. Her playing is sane, healthy, wholesome. Particularly did this appear in her Chopin group, which consisted of the G minor ballade and the E minor waltz; there was absolutely no affectation, for which the audience was apparently grateful, as she was obliged to respond to a rousing encore, playing a gavotte by Sapellnikoff. We make mention of this quality of saneness in her playing for the reason that it is a welcome relief in these days of hyper-sentimental pianists to hear one so completely possessed by the desire to make music for the music's sake—to play the piano with smiles instead of tears—if we may be permitted the metaphor. Among other numbers which Miss Dailey played was a charming number by Leschetizky, called "Mandolinata." In such moods, requiring grace and delicacy, Miss Dailey is above criticism; yet, when we remember the splendid swing and dash of the Mendelssohn "Rondo Capriccioso," we must also grant her breadth of musicianship of a very high order. Alexander Russell, who accompanied Mr. Meyer with fidelity and unwavering loyalty throughout his many moods, was a tower of strength.—Meriden Daily Journal, November 11, 1908.

Seven hundred music lovers attended the Dailey-Meyer concert at the Auditorium last evening and had the pleasure of listening to a genuine musical treat which, for artistic excellence, has not been equalled in Meriden for years. The two artists, Monica Dailey, pianist, and Otto Meyer, violinist, were each welcomed by a sympathetic audience which, from the first numbers, settled down to real enjoyment of the entire program. Otto Meyer, as a violinist, is certainly in his right element. His playing in every detail is characterized by earnestness, a harmonious mood with that of the composer and a technique which is certainly admirable. A young man now, he surely has a bright future before him. His first number, a Vieuxtemps concerto in four movements was brilliantly played. Before he had finished the first movement the prolonged applause testified to the attitude of the audience. His second number was the sweet Schubert Serenade. It is a gem and was finely played. "A Gypsy Dance" was followed by Paganini's "Witches' Dance." If this had been the only number played many of the audience would have felt repaid. In it the violinist showed his command of the instrument in fingering, phrasing, and clear, smooth tones. His other pieces were all heartily appreciated and every one given prolonged applause. Monica Dailey was no less favorably and cordially received for her careful interpretation of classical piano numbers. Her playing gives one the impression of sincerity and a desire to bring out pleasing tonal effects, rather than mere technical brilliancy. As a pupil of Leschetizky, she shows that training in a clear and precise manner. Her opening number was the dashing "Rondo Capriccioso" of Mendelssohn's. It was splendidly played. A characteristic Schumann piece, "Aufschwung"; a Leschetizky number, "Mandolinata," and "Artist's Life," by Strauss, were also played. The beautiful and difficult ballade in G minor of Chopin's was played in a most finished style. To the Chopin waltz in E minor, which was well rendered, an encore, gavotte, by Sapellnikoff, was given.—Meriden Daily Record, November 11, 1908.

Insult and Injury.

Manager.—"Sir, your performance of Hamlet is the very worst ever presented behind the footlights. If there had been any money in the house I should have been bound in honor to return it at the doors. As it is, several friends have sent in and ordered me to remove their names from the free list."—Punch.

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HOTEL NOTTINGHAM,
BOSTON, Mass., November 14, 1908.

A singer of undisputed vocal and personal gifts, educated abroad, with the added attraction of American training, comes with these questions: "In order to succeed in the city of Boston, which calls itself the musical center of America, what is necessary? Shall I do honest work, after my years of toil in the art of singing, depending on this alone for success, as it seems to me it should be, or is it essential that I bring letters of introduction to certain people of wealth—else remain an ignored outsider? If I can sing does it—should it—matter whether or no I am on the calling list of their friends in my home city? Should not art stand upon its own merit, especially in musical Boston? Is it a part of the game for me to gain the consent, as it were, of your so called leading patroness of art to sing in the music room of her pretty Fenway Villa (otherwise called by certain restricted localists a palace!) before I am considered an artist by your social and musical people? These questions are asked in sincere honesty for the sake of art." Who of the broader, genuinely musical people will answer this artist's inquiries? Not all at once, please

Florence Ross, soprano at the Universalist Church, New-tonville, and Irene Perry Turner, contralto soloist at St. Lawrence Church, Portland, Me., assisted by Daniel Kuntz, violinist, of the Boston Symphony Orchestra, sang a short program of songs on Friday from 11 to 12 o'clock in Clara Tippett's studio. Both singers are pupils of Mrs. Tippett, who opened the informal hour by saying that she wished the audience to remember they were pupils, and not finished performers; that encouragement was always helpful, but injudicious praise of admiring friends was both wrong and harmful. The numbers given were: Duet, "Echo"

(Moir); "Phyllis," Old English; "Who'll Buy My Laven-der?" (German); songs with violin: "When Violets Their Fragrance Spend" (Sparrow), "Roses of June" (German), "Springtide" (Becker), all sung by Mrs. Ross, with violin obligati by Mr. Kuntz. Mrs. Turner's songs were: "Star Children" (Lehmann), "My Queen" (Brahms), "Happy Song" (Del Riego), and with the violin, "Time's Garden" (Goring Thomas), and "The Rosy Morn" (Ronald). There was abundant applause from the audience. Katharine Crockett, Cora Bailey and Mrs. Robert Lister were guests who were very appreciative of what the two singers are doing. Mrs. Tippett will hold these recitals monthly during the season.

Three chamber concerts are announced by that notable organization, the Czerwonky String Quartet, with every man of its personnel an artist. Richard Czerwonky, first violin, has twice won the Mendelssohn prize, also the Joachim prize in Germany; has played as soloist with the Berlin Philharmonic Orchestra, and toured all the chief cities of Germany, Austria, Russia, Sweden and Holland; Willy Krafft, a pupil of Kneisel, has scored a reputation as a soloist and leader of string quartet; Scheurer, a German, a finished pupil of Halir and Joachim, an all round musician of high rank, and Nagel, a Weimar man, and a pupil of Klengel, has made extensive tours in Europe, and finally became solo cellist under Grieg. Mr. Nagel has been in the finest orchestras in America and is an artist of long standing and known to Boston musicians. He is a close friend and warm admirer of Richard Strauss. This organization must win the public esteem for its brilliant ensemble playing. Last season enthusiastic praise was accorded these players after the chamber concerts given in Boston. December 9, February 10 and March 24 are the dates for the Steinert Hall programs, the first of which will be: Quartet, C minor, Beethoven; quartet, C major, op. 5 (first time in Boston), Pogojeff; quartet, C minor (first time in Boston), H. Kaun.

In the picturesque Thayer House, overlooking a wide expanse of Fenway, at No. 28, is Miss Chamberlayne's School for Girls, and a more charming place for Youth and Learning to join hands could not be imagined. Twenty-three young women from the South, West and elsewhere call it home for eight months in the year, and a faculty of worthy minded and cultured people teaches them. An added contingent of "day pupils" makes it one of the largest and yet most exclusive schools of the East. John Crogan Manning has directed the music department for several seasons with fruitful results. Miss Chamberlayne paid this distinguished pianist a gracious tribute on his return from Paris by inviting a large audience of friends to

hear him in a program on Friday evening, after which was a reception and a collation in the large Colonial Room on the first floor. Mr. Manning has added a finesse, as well as what might be termed "red meat," to his playing. His technic is facile and big, and his readings are a pure delight to hear. His program included many Chopin pieces, and while some are often heard, they received a comparatively new treatment from Mr. Manning. He has learned to use fire, but also the art of covering it. Many expressions of pleasure were given by the large number of listeners present.

Isadora Duncan, a woman with the dual grace of mind and body, will dance in Jordan Hall on the evenings of November 27 and 28. A slight accident to Miss Duncan's foot prevented her coming on the dates formerly announced. The public was duly informed by L. H. Mudgett, her local manager, and now awaits with tip-top expectancy this nymph of foot lore, for just that she is in her body and facial story of "Iphigenie en Aulide." She will be accompanied by an orchestra under the direction of Paul Eisler, of the Metropolitan Opera House. Miss Duncan dances with bare feet and legs, and those who have kept up with her the years she has been in Europe know how fascinated the best foreign circles were with the beautiful art of this young woman. There will be but two performances.

Myrtle Jordan, of the Faelten Pianoforte School, was heard in a program of pieces on November 11 in her home town, Waltham. Edith Weyce, a pupil of Clara Smart, assisting her with a group of songs, with accompaniments played by Carl Faelten. Miss Jordan's pieces were solos by Liszt and Mrs. H. H. A. Beach. The ensemble work took the form of trio playing, with William Howard, violinist, and Frank Porter, cellist. The Beethoven trio, op. 1, No. 3, and the allegro con brio from the Schumann trio, op. 63, were the opening and closing numbers of her program. The Free Press-Tribune has this to say of Miss Jordan:

The advanced degree of Miss Jordan's technic displayed itself most admirably in the manifold varieties of ornament that Liszt has woven about the theme. Her chromatic and diatonic runs were delivered with clearness and her touch was full of vitality. Her progress is most gratifying.

The Kneisel Quartet's first concert of the season was given under propitious conditions. The Haydn quartet in E flat major, op. 33, No. 2; Courtlandt Palmer's quintet in A minor and Beethoven's quartet in C major, op. 59, No. 3, were the pieces performed by the Quartet seated on the platform of the Music Room at Fenway Court, against the handsome, vari-colored Oriental tapestried screens, framed by an arch of ivory whiteness which shielded many softly tempered lights. The composer at the piano was another attraction. Mr. Palmer's quintet found favor, and the composer was several times recalled. The program, although too long, held the attention of the audience. Tuesday evening, December 8, is the next date for the Quartet's appearance at Fenway Court.

A large photograph of that superb singer, Isabelle Bouton, attended with personal greetings, has come to the Boston representative of THE MUSICAL COURIER from the bungalow camp of Madame Bouton, away down in the Florida Everglades, where she is resting a bit after almost a continental leap from concert engagements. Meanwhile, the picture has fallen into "good company" on the studio shelves with Thursby, Jomelli, Calvé, Fremstad, Eames, Farrar, Schumann-Heink, Virginia Listemann, Bertha Cushing Child, Blanche Hamilton Fox, Strauss, Horatio Parker, Cecil Fanning, David Bispham, Richard Czerwonky, Arthur Foote, B. J. Lang and many others "just as nice."

During November a Mellows pupil, Linda McAllister, will be heard in a piano recital at Mrs. Mellows' studio in Trinity Court. Miss McAllister will play a Chopin group, impromptu, two preludes and waltz; Bach's prelude and fugue; Saint-Saëns' toccato; Raff's "Juliet Waltz" and others. This young girl has been with Mrs. Mellows for about three seasons, and has gained very rapidly in the requisites for good piano playing. Mrs. Mellows is a painstaking and conscientious teacher, every pupil in her large following attesting enthusiastically to her artistry as a teacher. Later on Mrs. Mellows will begin a series of studio afternoons, when she herself will be heard in some novelties, besides Chopin selections.

Helen M. Ramey, 72 Bay State road, is the secretary of the MacDowell Club, the winter home of which is at Pilgrim Hall, 14 Beacon street. The dates of this club's concerts are December 30, January 13 and 27, February 10 and

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24, March 10 and 24, April 7, which occur on Wednesdays. Miss Rauney writes: "Our club is simply a small private affair, where we hear one another and get pleasure from the companionship and mutual helpfulness."

Blair Fairchild, the young composer attracting attention just now for both instrumental and vocal compositions, has just returned from Maine hunting districts, and was a guest at Fenway Court on Tuesday evening. Mr. Fairchild expressed himself to the scribe as being glad "to get back to work," composing being his chief occupation. He will be a guest of the Rubinstein Club at the Waldorf-Astoria on December 18, when its members observe one of its season's chief musical events.

The program for the Faelten Pianoforte School concert next Thursday evening will be played by some of the younger pupils. Arthur Bassnett, a young lad of eleven years, will play the "Polacca Brillante" in E major, op. 72, by Weber, assisted by Mrs. Reinhold Faelten at the second piano. There will be quite a proportion of new pieces on the program. Mrs. H. H. A. Beach, S. B. Whitney and C. W. Krogmann are the Boston composers represented.

Clifford Saville's studio at Huntington Chambers has opened well. Mr. Saville, himself a singer well worth a place on the list of good musicians in Boston, has been most successful with the pupils working with him. His class will be heard in a recital some time in January, when, doubtless, they will repeat their former successes.

The Friday afternoon rehearsal and Saturday evening's concert of the Boston Symphony Orchestra had for the program Weber's scene, "How Tranquilly I Slumber," and aria, "Softly Sighing," from the opera "Der Freischütz"; Getty's tambourin, menuet and gigue; songs with piano accompaniment, "Aller seelen" (Strauss), "Das Veilchen" (Mozart), "Ein Traum" (Grieg). Marie Rappold was the soloist.

Heinrich Meyn's song recital will take place in Steinert Hall on Thursday evening, December 10. Schubert's "Ganymed," Brahms' "Feldensamkeit," "Von Ewiger Liebe," Hans Hermann's "Drei Wandrer," Gerrit Smith's "Tryste Noel," two songs by Clayton Johns and Diaz's "Benvenuto" are among Mr. Meyn's numbers.

Friday, November 13, G. W. Chadwick conducted the conservatory orchestra in a symphony concert, assisted by

Wallace Goodrich and advanced students. Schubert's "Funeral March" in E flat minor, in memory of Charles P. Gardiner, was played, followed by a Mendelssohn number, Beethoven's symphony in C major, and Mr. Chadwick's theme, variations and fugue for organ and orchestra, with Mr. Goodrich at the organ.

George Proctor, pianist, will be the soloist at the second concert by the Boston Symphony Orchestra at Cambridge on November 19. Brahms' No. 1 symphony; Tchaikovsky's concerto for piano, No. 1, and Wagner's vorspiel, "Die Meistersinger," will be played.

Benjamin Whelpley has begun a series of organ recitals at Arlington Street Church, which will take place every Wednesday afternoon at 4:30 o'clock. All the seats are free.

Friday afternoon, December 4, in Symphony Hall, Madame Galski will be heard in a song recital.

Helene Wetmore, a pupil of Madame (Arthur) Nikisch, whose home is in Boston, recently sailed for Berlin to resume her vocal studies with this distinguished teacher.

Geraldine Farrar announces a recital in Symphony Hall for January 23.

Ernest Schelling, pianist, will be heard in recital in Jordan Hall on November 30.

Arthur Foote will play his new trio with members of the Kneisel Quartet at their next concert.

WYLYA BLANCHE HUDSON.

Janet's Spencer's Return.

After a five months' stay abroad, during which she studied with Mrs. Nikisch and Galloway, in Berlin, singing in a grand concert there before the Crown Prince and other royalty, Janet Spencer, the contralto, returns to the land of the free with renewed energy, expecting a good season. Each year has been better than the previous one for her, and the engagements booked already include many important appearances. Had she remained in Germany she might have sung in "Elijah," November 18, but engagements here demanded her return. She will be heard in Chicago, Boston, Philadelphia, and other large cities this season, and with some of the important local societies.

SPALDING HEARD AGAIN.

Albert Spalding, the American violinist, was the soloist at the Carnegie Hall concert of the New York Symphony Orchestra on Tuesday evening, November 10, and played the Tchaikovsky concerto with the same pronounced success that had attended his performance of the Saint-Saëns concerto on the Sunday before.

In Tchaikovsky and Saint-Saëns, Spalding selected two entirely different violin styles, and by his satisfying mastery of both proved himself to be an artist of musical, technical and emotional versatility. While the Saint-Saëns work revealed Spalding's understanding of the facile French school, with all its grace and piquancy, Tchaikovsky allowed the gifted young virtuoso to speak musically in a broader and more authoritative tone, an opportunity of which he availed himself to the full. The rugged first movement, inordinately difficult for the bow arm as well as for the left hand, seemed to possess no terrors for Spalding, to judge by the easy manner in which he disposed of double stops, intricate arpeggios, and cross grained rhythmical problems. His reading was musical and mature, and given in sweeping and unhesitating manner. The slow movement was another exposition of that voluminous, well carrying and richly colored tone which impressed itself on his hearers at the lad's première. The phrasing of the lovely cantilena could not have been more refined or effective. The finale constituted a brilliant display of technical fireworks, a department of violin playing in which Spalding is as much at home as in the more sober tasks of violin art. His bow fairly flew over the instrument and seemed to rejoice in the complexities it encountered and conquered. Some deviations from pitch were naturally the result of the moist, misty weather, as every one knew who was conversant with the relations of violin strings to atmospheric conditions. The reception given Spalding demonstrated once more that there is no doubt of his complete success with the public, for he was recalled an endless number of times and applauded to the echo. Not the least charm about the youthful artist's demeanor on the platform is his delightful unaffectedness and his modest manner of accepting the tributes bestowed upon him.

The orchestral conductor did not distinguish himself in the accompaniment to the concerto, nor did he redeem himself in his readings of Gluck's "Iphigenie in Aulis" overture, Elgar's "Enigma" variations and Rimsky-Korsakoff's "Antar" symphony.

In Venice, a Wagner bust by Fritz Schaper has just been unveiled.

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PHILADELPHIA, November 15, 1908.

Lovers of the Philadelphia Orchestra groaned within themselves when a fierce, January like snow and hail storm swept over the city yesterday. "There will only be a handful of people at the Academy of Music to hear this splendid program of three numbers—concerto for strings and double wood choir, Handel; 'Pastoral Symphony,' Beethoven, and 'Impressions of Italy,' Charpentier." Such was the thought that persistently recurred. But crowded houses listened to Friday and Saturday's concerts. Handel and Beethoven were mightier than snow and storm, and Philadelphia showed once more that there are thousands of music lovers within her walls to whom the best in music makes a strong appeal. The Handel concerto is a wonderful work, with great choruses for full orchestra, as well as solos for oboe, horn and violin. The duet for two oboes, frightfully rapid and difficult, was beautifully played. The broad, dignified style of Thaddeus Rich was particularly suited to the solo passages for violin, while the strings, as a whole unspeakably rich, sang gloriously together. Beethoven's "Pastoral Symphony" brought back again the quiet joy of the country, with its fine movements so completely described in few words by the composer. First, "Awakening of cheerful feelings on arriving in the country"; then "Scene at the Brook," the gentle murmuring andante. Following are the "Joyful Gathering of Peasants," "Rain and Thunder Storm," "Shepherd's Song and Grateful Feelings After the Storm." It is hardly necessary to say that the interpretation of Carl Pohlig was satisfying to the full, realizing the freshness of the pastoral atmosphere without overstepping any of the cherished Beethoven traditions. The closing number of the program, Gustav Charpentier's "Impressions of Italy," heard for the first time at these concerts, proved to be a work highly interesting, most modern in style and spirit. To ask ten violas and as many cellos to play such runs as those occurring in the "Serenade" movement is a downright sin. To be sure, they were played as by one man, yet such a feat still seems impossible. The violins also came in for their share of attention. "On the Heights" meant four or five hundred notes a minute two inches below the bridge for them. Perhaps "Naples" was the movement most characteristic of Italy, and certainly of Charpentier. The other movements or "impressions" were "At the Fountain" and "The Mule Ride."

At the eleventh and twelfth concerts of the Philadelphia Orchestra, to be given Friday and Saturday of this week, the following program will be played:

Overture, Egmont Beethoven
Symphony in C Mili Balakirew
Concerto for piano and orchestra Sauer
Emil Sauer, soloist.
The Afternoon of a Faun Debussy
Carnaval Romain Berlioz

The symphony by the Russian composer, Balakirew, was heard here for the first time last winter and proved a work of rare beauty. A second hearing will doubtless reveal fresh charms. The Sauer concerto is interesting as a beautiful and melodic work and because its composer will be welcomed back after an absence of nine years, playing his own composition. The French impressionistic school

of composers will be represented on the program by Debussy's "Afternoon of a Faun," a highly involved but most interesting composition.

At the Combs Broad Street Conservatory of Music, Mary B. Flanagan, of the faculty, was heard in recital yesterday. Miss Flanagan was heard in piano numbers by Schumann, Chopin, Leschetitzky, etc. Among the most interesting were: "Dance of the Hours," by Gilbert Reynolds Combs; "Basso Obstinato," Arensky (it's well the bass was obstinate—how interesting that pig headed bass made this number); "At the Feast," Moszkowski. Miss Flanagan has technic and temperament, and added to this some dash and vim that holds the listener.

Edward Shippen van Leer, who is singing Lee Williams' "Harvest Song of Praise" at St. James' Episcopal Church today, will have a busy winter. November 25 he will be tenor soloist at the Junger Männerchor concert. Saar's "Nacht Gesang" will be given with women's chorus. Mr. van Leer will give a series of ten recitals under the direction of Mrs. William Ellsworth Kimbel, touring the State of Pennsylvania. For this work Mr. van Leer has prepared some seventy-five songs. The programs are models of variety and continuity—two opposite but essential qualities of program making—and may be studied with advantage by singers.

The Manuscript Music Society will give a private concert next week at the Orpheus Club rooms. Several songs composed by Carl Pohlig, director of the Philadelphia Orchestra, will be sung by Mrs. E. E. Zimmerman. Mr. Pohlig's romantic lyrics are popular favorites in Germany, although little known in this country as yet.

The Van den Beemt String Quartet, composed of Hedda van den Beemt, violin; Emil Hahl, violin; Paul Krummeich, viola, and Bertrand Austin, cello, will give the second of three subscription concerts at the New Century Drawing Room on November 20. The quartets to be rendered are the Beethoven E flat major, for piano and strings; Paul Krummeich at the piano, and the Raehenecker C minor string quartet. This latter will no doubt prove of interest to musicians, as it is believed that the piece will have its first hearing in America at this concert. Mr. Austin will be heard in a Grieg number, and Harriet T. Bagley will sing.

Paul Meyer, violinist, and Henrik Ezerman are announced to give a recital at Griffith Hall on Monday evening, December 7. The recital will be under the direction of Helen Pulaski Innes.

At the dedication of the new chancel of St. Clement's Church, on St. Clement's Day, the choir, under the direction of S. Wesley Sears, will sing Gounod's "St. Cecilia," accompanied by full orchestra. Admission will be by ticket only.

At the organ recital at the First Baptist Church yesterday, Isabel R. Buchanan and Edwin Evans were the assisting artists. Miss Buchanan sang "Mother o' Mine," by Tours, and "May Morning," by Manney. Mr. Evans sang an excerpt from E. Wolf-Ferrari's "La Vita Nuova." This is the first hearing this work has had in Philadelphia, and it was given with much effect. The following extracts also were sung and played yesterday:

Dance of Angels Organ
Ye Ladies All Mr. Evans
Within My Lady's Eyes Mr. Evans
The Dance Recurs Organ

The Philadelphia Operatic Society gave its second performance of "The Huguenots" on November 10, repeating the artistic success of the week before, and, it is a pleasure to add, playing this time before a large audience. No less

a word than wonderful can describe the work of this amateur society, and because of its high standards, its educative value, and the beauty of its productions, every music lover in this city should give its work loyal support. At its next production, in April, it will give "Cavalleria" and "Andon." The latter is by Wasseli Leps, a Philadelphia musician. April seems a long way off, but the Operatic Society is already working for the success of this production. If you are a true Philadelphian and a true musician, you must work too. Cease not to keep the work of the society before all lovers of music for the next five months.

This week will see the opening performances of the Metropolitan and Hammerstein opera companies in Philadelphia. The Metropolitan Company will be heard in "Boheme" at the Academy of Music on Tuesday evening. Hammerstein's company will be heard in "Carmen" on Tuesday, "Samson and Delilah" on Thursday, "Barber of Seville," Saturday matinee, and "La Tosca," Saturday evening at the new Philadelphia Opera House.

WILSON H. PILE.

Felix Heink's Lecture-Recital.

Felix Heink, now at the head of the piano department of the Strassburger Conservatories of Music, in St. Louis, delivered his instructive lecture-recital on "Music, the Language of the Emotions," November 7, before the St. Louis Society of Pedagogy. The lecturer-pianist played, by request, as a prelude to the lecture, two of his recent compositions, "Remembrance," a song without words (dedicated to Madame Schumann-Heink) and "Valse d'Amour." A few extracts from the lecture read:

Before this very learned and cultured assemblage, composed largely of members of the St. Louis Society of Pedagogy, I wish to state, first, that I deem this a very great privilege on my part in behalf of my mission for a better, sounder and more far-reaching understanding, appreciation and influence of music as an art. For I earnestly and sincerely hope that very many of you will, so far as you can, give your valued help and influence as missionaries in behalf of our beautiful, noble, divine art, so it may rise to the position in pedagogy it should occupy in a highly civilized community, and not deteriorate to meaningless sound and senseless noise, a misunderstood or lost art; for already the wise and sainted philosopher of antiquity, Confucius, exclaimed: "By their music you may judge a nation's character."

Secondly, I wish to emphasize that I trust you will well bear in mind that in presenting to you this subject I am using a language which is not my native tongue (and probably as difficult for me to master as the heathen Chinese, for instance, would be to you), and that therefore you may safely take it for granted that the subject before us is really of a vastly greater importance than I shall be able to make you realize; in other words, I must ask you to kindly consider deeply the truths and wisdom and timeliness of my message rather, and more so, than the form and words in which I may be able to present it.

It is opportune probably for me to recall here for certain reasons a fact, which Cardinal Gibbons emphasized so emphatically in a recent document, that: "True pedagogy means the education (the right training) of the heart (i. e., the establishing of noble emotions and upright life principles) as much as the training of the intellect, and that to train one to the neglect of the other is a fallacy, a danger, whose fatal results are proven in history. So science and art must work harmoniously together in order to attain the greatest welfare that the power of pedagogy can command. The man of science, who is without the refining influence of art, stands on the same level with the musician who is without a general scientific and literary education. They are both uncouth specimens of the civilized man, quasi semi-barbarians, whose existence is an unmistakable proof of a deficiency in the educational system that produces them."

It is owing to these truths just named that we recognize the value and mission of music in the public school. The Church has in the past ages slowly come to the true understanding and appreciation of music as regards their co-operative mission; consequently the most advanced and the most enlightened religions and churches are those that are also farthest advanced in the place of importance which music is receiving at their services. (What would our church service today be without organ and organist, without choirs, without soloists, without hymns and hymn books?)

Barbarous.

There is no truth in the report that this year's "Barber of Seville" uses a safety razor.—New York Mail.

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PARIS, November 2, 1908.

ANNOUNCEMENT.

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Yesterday's Lamoureux-Chevillard concert at the Salle Gaveau offered its patrons music by two Germans, one Russian and two Frenchmen, namely, the second symphony in D of Brahms and Wagner's "Maitres Chanteurs" at the close of the program; a fantasia for violin with orchestra from the author of "Samson et Dalila" was performed by Johannes Wolff in a broad and musicianly manner, for which he was enthusiastically applauded. Mr. Wolff, who has not appeared at these concerts during the last season, was cordially received yesterday; the other French composition came from the pen of Jules Mauqué, in the form of a novelty entitled "L'Impression d'un Site agreste," a short, unpretentious piece, which, as usual on such occasions, some Paris critics condemned, while others found the work acceptable. The Russian number of this concert was supplied by Rimsky-Korsakoff in his richly colored "Scheherazade."

At the Châtelet M. Colonne began his series of Beethoven symphonies, performing the first, in C, at yesterday's concert. Fragments of "La Vision de Dante," by Raoul Brumel, were presented, with the vocal aid of Félia Litvinne, MM. Plamondon, Carbelli and Koubitzky, and accorded a favorable reception by the public. This work was prize crowned by the City of Paris in 1900, and was heard in its entirety the following year. The "Variations sym-

phoniques" of César Franck were splendidly played by Blanche Selva. Wagner, from whose "Crépuscule des Dieux" the "Funeral March" was selected to close the concert, had the honor of figuring in that position on both programs.

The concerts of the Conservatoire will be resumed shortly, when, on the 15th of the present month, the first one of the winter's series will be given for the benefit of the late conductor Georges Marty's widow. On this occasion the new conductor, André Messager, will wield the baton for the first time over the Conservatoire orchestra. By the way, the news which I cabled THE MUSICAL COURIER on Tuesday last of M. Messager's succession to the directorship of these concerts, is published in the Paris-New York Herald today for the first time, as "an event that will strongly interest the world of music and the concert public." THE COURIER therefore had the news nearly a week earlier, as usual.

On Wednesday of this week a new and interesting book is promised the musical profession by the Paris publishing house of Calmann-Lévy, namely, the "Letters of Georges Bizet," with the sub-titles "Impressions of Rome"



Lithographie by Fantin Latour, in Monde Musical.
"GOETTERDAEMMERUNG."

(1857-1860); "The Commune" (1871). The book will appear in French, of course, for which a lengthy preface has been written by Louis Ganderax.

Leoncavallo has come to Paris to superintend the final rehearsals of his "Bohème," which is to be produced on Friday next at the Gaité. It may be remarked that Leoncavallo's "Bohème" differs considerably from the opera of the same name by Puccini, and is, I should say, the more characteristic "Vie de Bohème" of the two; nor are the characters named alike in the two works, as will be seen from the following distribution: Mimi (florist), Musette (grisette), Euphémie (laundress), a gamin, Marcel (painter), Schaunard (musician), Rodolphe (poet), Barbemuche (littérateur), Vicomte Paul, Gustave Colline (philosopher).

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Saudens (proprietor of the Café Momus), Durand (porter), Monsieur of the first floor. The story is played and sung in four acts during the period of one year, from December 24, 1837, to December 24, 1838.

Next spring, in the month of May, we shall have here at the Châtelet Theater, a series of Russian opera performances and ballets. The splendid chorus singing and ballet dancing on the Russian company's last engagement here is still fresh in the memory of Paris opera-goers.

The Kellert Trio, consisting of three young brothers (piano, violin and cello), has returned to Paris. They have resumed concerts and lessons preparing pupils for summer study with Ysaye, Gerardy and Pugno and Harold Bauer. November 26 and December 3 the Kellert brothers will give two concerts at the Salle Gaveau, and later a third concert, with orchestra, will be arranged, when they will play the Beethoven "triple" concerto, as well as double and individual concertos.

Prof. Jacques Isnardon, with associate teachers, has opened a course of lessons in lyric and dramatic declamation with mise-en-scène-répertoire.

Mary Adèle Case, the contralto of the American Church in Paris, has been engaged by Harold Bauer for his English concert tour in January and February next. At the end of November or early in December Miss Case will give a joint concert in London with Winifred Hunter, a talented pianist from America.

The first of the Students' Atelier Reunions was announced for last evening, with Oscar Seagle, the popular baritone, and Jean Verd, pianist, in a program from Schumann, Chopin, Mendelssohn, "It Is Enough" from "Elijah," Tosti, "Help Me to Pray," Messager (impromptu), Cha-

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brier (scherzo), Mendelssohn, "O God, Be Merciful," from "St. Paul." Rev. Dr. Shurtleff, who is in charge of these gatherings, delivered an address to the students.

Alys Lorraine, American soprano, came from The Hague to Paris to attend the performance of "Le Crépuscule des Dieux" at the Opéra. She has again returned to Holland, where she is singing at The Hague and Amsterdam.

On Saturday afternoon, Henry Eames gave the first of a series of talks, with piano illustrations, on the orchestral programs to be given the day following. These talks are open to the members of his classes and are sure to become popular. Mr. Eames is well equipped for this line of work.

The Trio Chaigneau and Gail Gardner, contralto singer, have returned to Paris from a remarkably successful tournee in Holland, where the Misses Chaigneau played for the first time the trio, op. 102, of Max Reger, for which they received most enthusiastic praise, and the composition being classed among the "chefs d'œuvre" of chamber music. Along with the Trio, Miss Gardner shared the favorable opinions of the press for her excellent singing. End of the week they leave Paris for a tour in Germany and Austria, beginning at Cologne with a recital of chamber music in the Conservatorium and ending at Stuttgart.

A Balzac Museum has recently been opened in a house once occupied by the author of "The Human Comedy." The quaint old house and mossy old garden in the Rue Raynouard, No. 47, Passy, was the home of Balzac from 1842 to 1848. This rue has a certain historical interest for Americans, inasmuch as Benjamin Franklin lived at No. 66, and there, according to French tradition, made his first experiments with the lightning rod. This Balzac house in the Rue Raynouard is associated with the novelist's most tempestuous and embittered period, and it is related that the house was chosen by Balzac with particular regard for its adaptability to his necessities, not so much because its rent was low as because it was perfectly situated and constructed for defense against the army of creditors who pursued him in those days. The

house does not front on the Rue Raynouard, nor on anything but its own garden. It is, in effect, a tiny castle, difficult of approach from the front, and presenting at the rear a gray black, forbidding wall upon the narrow, quaint and romantic Rue Berton.

A new work destined for the National Academy of Music—that is, the Opéra, in Paris, is now entirely finished—engraved, printed, and the parts distributed. The new opera is named "Bacchus," by M. Massenet, its composer, and for which Catulle Mendès has furnished the book. The principal roles will be sustained by Mlle. Grandjean, Mlle. Arbell and M. Muratore. "Bacchus," to a certain degree, is a sequel to Massenet's "Ariane," "Ariane" being the glorification of a love that is devotion, sacrifice; a love nobly altruistic, that finds its supreme satisfaction in absolute abnegation in favor of "the object loved." "Bacchus," on the other hand, will be the hymn to the life, to the joy! One act entirely is to be spoken. The music simply underlying the declamation, enveloping the harmony, as it were. Here is an innovation, which "le maître Massenet" expects will produce a very lively impression.

All Saints' Day was observed in Paris yesterday in the customary manner. From dawn to dusk throngs carried flowers to the various cemeteries, and the gaiety of the city was more or less subdued or restrained. All sorts of people made their way to Père-Lachaise, Montmartre or Montparnasse. Sentimental folk left flowers on the tomb of Héloïse and Abélard at Père-Lachaise, while others lingered under the weeping willow that bends over Alfred de Musset's grave. At all these resting places artists, musicians and poets were remembered.

On this day, in memory of Jane Margyl, who died not so long ago while a member of the Paris Opéra, in her best youth and successful attainment, a pretty monument was erected upon her tomb, the work of the sculptor François Sicard.

A similar ceremony took place in the cemetery of Passy, when a tombstone was placed on the grave of Rosine Laborde, the late well known singing teacher of Paris. The sculptor of this work is Landowski. Allocutions were delivered by Theodore Dubois and Henri Cain on the career and existence, full of work and deeds, of the late maestra. This unveiling was less private, and was attended by numerous friends of the deceased's family.

Speaking of a new field for grand opera singers, the Paris edition of the New York Herald says, editorially:

"The announcement that Madame Albani has been offered and has accepted an engagement in a vaudeville theater in Glasgow may be cheering news to the downtrodden and struggling stars of grand opera. The future looms with the possibility that they may all hope some day to reach the grand pinnacle occupied by Marie Lloyd or Harry Lauder. Perhaps Mr. Caruso, who has a talent for making quick pen and ink drawings, could get an engagement as a 'lightning sketch artist,' and certainly Madame Melba and Madame Tetrassini should be a drawing card as a 'ballad team.' Then, too, Madame Patti has never had a farewell tour of the music halls. There certainly seems now to be a road to fame for all the great artists who have been handicapped by such meager pay as a thousand or so dollars a performance."

DELMA-HEIDE.

New York Arion Concert.

Assisted by fifty-five players from the New York Philharmonic Society, Litta Grimm, mezzo soprano, and Willy Hess, violin, the New York Arion gave its first concert for this season at the clubhouse Sunday night of this week. The club sang two numbers that will be heard at the Sängerfest in New York next June, namely, "Aus der Jugendzeit," by Robert Radecke, and "Auszug der Kreuzfahrer," by Max Filke. One of the most charming numbers of the evening was Hugo Kaun's "Vale Carrissima" (sung à capella). The other choruses were "Meerlied," by Franz Wagner, and "Kreislau des Weines," by Victor Keldorfer. The orchestra played the "Leonore" overture, No. 3 (Beethoven), and two Massenet numbers. Mrs. Grimm sang the Penelope aria from Bruch's "Odysseus" and a group of German songs by Wolf, Brahms and Beethoven. Mr. Hess played the Bruch concerto in G minor, Wieniawski's "Legende" and "Perpetual Motion" by Ries. Heinrich Bartels, baritone, sang the incidental solo in Keldorfer's song. Julius Lorenz conducted.

Wanamaker Music.

The Wanamaker store in Philadelphia is giving a series of invitation musicales known as the "Autumn Musical Festival," from November 16 to November 21. Among the artists engaged are June Reed, Janet Spencer, the Sassard sisters, Hans Kronold, Marie Stoddart, etc.

The Higher Life.

"Life is largely a pretense." "Say the rest of it." "I used to have to pretend that I liked cigarettes when I was a kid, and now it's the same with grand opera."—Kansas City Journal.

Handel's "Saul" was sung at the first Gürzenich concert in Cologne.



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J. Paderewski

24/IV. 1908.

New York.



NEW YORK, November 16, 1908.

Carl M. Roeder has frequently demonstrated his ability as a teacher, some of his pupils playing uncommonly well, and last Wednesday evening found a large audience gathered at the Alexander Avenue Baptist Church to applaud him as a solo pianist. He played Liszt's "Hungarian Fantaisie," accompanied on the church organ by Chester Searle, and a group of three Chopin pieces, and did this with such dash and clean cut expression that loud applause forced his acknowledgments. He played one of the Field nocturnes as encore. Alexander Saslavsky, violinist, played Viex-temps' "Ballad and Polonaise," and there were vocal solos by Virginia Root, soprano; Bertram Schwahn, baritone, and three mixed quartets, sung by the foregoing, Bechtel Alcock, tenor, and Georgia French, alto.

Louis Sajous, baritone, gave a song recital in the Astor Gallery Thursday afternoon, assisted by Mrs. F. W. Riker at the piano. The singer sang well known and lesser known songs in English, Italian, German and French, showing range of voice and capacity of expression. His appearance is dignified, and he is at all times a serious artist, thoughtful and musical. Mrs. Riker (who was Miss Scheibe) played very sympathetic accompaniments.

Elizabeth Patterson, soprano and teacher of voice, had a very large audience at her concert November 12, when she sang a dozen songs, interestingly arranged, including songs by the American women composers, Julia Wilkins, Eleanor Everest Freer and Harriet Ware; modern songs by Liddle, Chadwick and Foerster, and classic songs. Yona Macgregor is a good pianist, and Mr. Kronold played artistically. Miss Patterson arranges unconventional programs.

Marie Cross-Newhaus arranged a delightful program for the first musicale this season of the Rubinstein Club, Mrs. Harry Wallerstein, president. The Astor Gallery was filled with the usual music loving gathering of ladies, and the recital by Cecil Fanning and Modest Altschuler was listened to with keenest appreciation. Mr. Bernstein and Mr. Turpin were the accompanists. Mr. Fanning was in splendid voice, and has improved greatly since his return from abroad. Modest Altschuler's work was most artistic, and Madame Newhaus gave interesting little descriptions of each number and told a number of amusing anecdotes of musicians.

Robert G. Weigester, voice teacher, gave an interesting lecture recital for members of the Illuminati Club in his studio at Carnegie Hall last Thursday, the subject being "The Song Form and Its Development." He was assisted by the following pupils: Ethel B. Falconer, soprano of the New York Avenue M. E. Church, Brooklyn; Gertrude B. Cobb, alto of the Washington Avenue Baptist Church, Brooklyn; Frank MacEwen, tenor of the same church, and Mrs. Weigester, soprano. The program included songs by

Mozart, Beethoven, Schubert, Schumann, Grieg and MacDowell.

Edward Bromberg expects a busy season as usual, teaching voice and singing, being known as a most progressive and conscientious artist. He is the teacher of quite a few professional singers, among them George Mitchell, leading tenor with the De Vere Sapiro Grand Opera Company; Mr. Fairchild, for four years bass of the Church of the Puritans, New York; Emma Dambmann, church and concert singer; Mrs. Suiter, soprano soloist of the Presbyterian Church, Lakewood; Miss Thompson, alto at the same church; Mrs. Valentine, soprano of the Market Street M. E. Church, Paterson; Miss Barker, alto of the same church. The end of November Mr. Bromberg is to give a Russian recital in a women's college at Baltimore, Md., and in December a similar recital in Athens, Pa. His annual song recital in New York will occur in January.

Dr. Carl E. Dufft, the bass-baritone, will give his annual recital in Mendelssohn Hall on December 9. Undoubtedly the hall will be packed, nearly all of the orchestra chairs having already been sold. Seats are on sale at Dr. Dufft's studio, 1 East Fortieth street, and at Mendelssohn Hall.

John W. Nichols has been engaged as tenor soloist of the Jewish Synagogue at 120th street and Lenox avenue. Dr. Franklin Lawson held this position for a number of years, and Mr. Waterhouse has been singing there for some time. Mr. Nichols has already booked many engagements for the coming season in and around New York City, and will make a recital tour in the spring, in which he will be accompanied by his wife, a very talented pianist.

John Finnegan, tenor, has booked some excellent engagements for the immediate future, in part as follows: Soloist for the first concert of the Washington, D. C., Saengerbund, November 29, at the National Theater; soloist at the concert of the Irish-American Choral Society, Wilmington, Del., December 7, at the Opera House; concert, M. T. Club, Murray Hill Lyceum, Manhattan, December 8; concert, Mendelssohn Quartet, consisting of Jean Clerihew, Rosemarie Campbell, John A. Finnegan, William F. Hooley, December 8, Manhattan.

Moritz E. Schwarz's recital on the rebuilt organ at Trinity Church today, November 18, at 3:30 p. m., has on the program Boellmann's "Suite Gothique," Mendelssohn's "Andante, First Symphony," Grieg's "Album Leaf," Grison's "Communion," Guilman's "Tempo de Menuetto," Matthews' "Romanze" and Faulkes' "Scherzo Symphonique." This evening, at Scottish Rite Temple, Jersey City, he plays the overture to "William Tell," march from "Aida," "Bridal Music" from "Lohengrin," and Meyerbeer's "Schiller March," and Lillian Barr will sing four songs of his composition. November 19 he gives the second organ concert at the Arlington Avenue Presbyterian Church, Brooklyn, playing works by Hollins, Guilman, Wagner, Buck and Widor, and Miss Barr will sing the foregoing songs, scheduled for the Jersey City Temple.

The International Art Society has a members' meeting and musicale appointed for Monday evening, November 23, at the Waldorf-Astoria Hotel, Mrs. Henry Loy Easton, president of the National Society of Ohio Women, guest of honor. Anna Jewell, pianist; Matile Offerman, contralto, and Isidore Moskowitz, violinist, will give the musical program. The first annual banquet is set for December 10, and there is every indication that President Mrs. J. C. Marks will see a large company on hand.

Edward Strong, tenor, sings November 23 in a Jersey City concert, and the second week in December goes on his annual Western trip, singing "Hera Novissima," in Northfield, Minn.; December 9, his sixth engagement with the same choral society; December 11, he gives a recital in Sac City, Ia.; December 14, a recital with the Apollo Club, Janesville, Wis.; December 17, a recital for the Ladies' Thursday Musicales, Minneapolis, his second engagement with them, and December 20, his fifth engagement with the Worcester, Mass., Choral Society, in "The Messiah."

Hans Kronold has engagements for the immediate future in Morristown, New York, Essex Falls, Yonkers, Englewood, at Wanamaker's, for the Swedish Society of Brooklyn, at the Waldorf-Astoria Hotel, at the Academy of Music, Brooklyn, Bayonne, Hoboken, Chaminade Club, Savoy Hotel, and Engineers' Club.

Helen Summers, an exceptionally fine singer and good musician, pupil of Parson Price, had reason to be proud of the singing of the sixty choir boys constituting the sanctuary choir membership of the Roman Catholic Church of the Holy Cross, Boston, last week, when the united choirs of this cathedral gave a recital of church

music. They sang nineteenth century music, music by Palestrina, and Gregorian chant, all of which had been rehearsed by Miss Summers. A Boston paper prints a picture of the assembled choir, robed in black and white.

Lucy Isabel Marsh sings Harriet Ware's waltz song with much taste and grace, her voice beautiful, true and expressive. She sings at the Madison Avenue Reformed Church, and at a synagogue in that vicinity. Later she has several engagements in New England.

Beatrice Eberhard, violinist, and Carl Voelkner, pianist, collaborated in the performance of Reger's "Suite in the Old Style," op. 93, at the last meeting of the Tonkünstler Society, November 10. It was the first performance in this country.

Louis Arthur Russell gives his first lecture-recital early in December, at his studio, Carnegie Hall, the subject "Common Sense in Voice Culture," assisted by Miss van Nalts, contralto.

Edwin Farmer, pianist and teacher, has returned from abroad, and is now at his studio, Carnegie Hall.

J. Warren Andrews gave the second of the series of organ recitals in Convention Hall, Buffalo, a fortnight ago, assisted by Florence Reid, the contralto, whose visit to New York last season with her teacher, Mrs. Thoms, left such pleasant impression. The organ in Convention Hall is the former "Pan-American organ," and the recitals are given under the auspices of the city, which pays the organists and invites the public.

I. Masselle, tenor, has arrived from Italy, and expects to give a series of recitals. He is a linguist as well as singer.

Gertrude I. Robinson, harpist at Dr. Parkhurst's church, has booked engagements for concerts, and has several pupils of talent.

Minna Lenz, director of the school of music bearing that name, announces a musicale at her residence-studio today, November 18.

Minnie C. Vesey, with Carnegie Hall studios, was heard in an afternoon of dark songs and stories at a private home last week, as well as at the Horace Mann School.

Siegmund Grosskopf, one of the busiest of violin teachers, has a studio in Carnegie Hall. One of his talented pupils, Gwendolyn Hensley, sailed for Germany November 7, to take a post graduate course at the Conservatory of Music at Frankfurt-on-the-Main. Mr. Grosskopf announces that Miss Hensley will play the Bach concerto in A minor at her first appearance abroad.

S. C. Bennett will have the assistance of Harriet Behnee, Viola Bimberg, Mrs. Walter Hubbard and others at the first in a series of musicales at the Bennett studios in Carnegie Hall, Tuesday, November 24.

Geraldine Morgan, violinist, after several years' absence from the concert stage, will make her reappearance in public at the Belasco Stuyvesant Theater Sunday evening, December 13. Miss Morgan's return will inaugurate the first of a series of three chamber music concerts to be held at the beautiful Forty-fourth street playhouse, and Johannes Brahms' sextet in B flat for two violins, two violas and two violoncellos, will be a feature of the initial program. Miss Morgan will be assisted by F. Lorenz Smith, violin; Joseph J. Kovarik and S. Laendner, violas, and Paul Morgan and Max Droge, cellos.

Wilbour Bache, the baritone, and Helen Lang, a pianist from Berlin, who now has a studio at Carnegie Hall, united in a recital at Miss Lang's studio Thursday of last week. Mr. Bache sang songs by Bach, Schumann, Schubert, Haydn, Wolf and Strauss. Miss Lang played a group of Chopin numbers and the Paganini-Liszt "Campanella."

The Tonkünstler Society met last night (Tuesday) at Assembly Hall in East Twenty-second street. The music included: Sonata for piano and violin in G major, by Lukeu, played by Mrs. August Roebelen and Elsa Fischer; theme and variations in A flat minor, for piano, by Carl Hauser, played by the wife of the composer; the Schumann quintet, played by Mrs. Roebelen (piano), Miss Fischer (first violin), August Roebelen (second violin), Ernst H. Bauer (viola) and Ernst Stoffregen (cello).

Minna Kaufmann, of Carnegie Hall, sang at a concert in Pittsburgh on Thursday, October 29, given in honor

1908 Fifth Season — Carnegie Hall 1909 The Volpe Symphony Orchestra

of New York (Inc.)

ARNOLD VOLPE Conductor

THREE SUBSCRIPTION CONCERTS—Thursday Evenings, November 19th, January 21st, March 25th.

First Concert, November 19th, at 8:15

Assisting Artist, DR. LUDWIG WÜLLNER

PROGRAM.

1. Overture, "Egmont" Beethoven
2. Symphony in D minor Cesar Franck
3. Recitation, "Das Hexenlied" Max Schillings

DR. WÜLLNER AND ORCHESTRA

4. Overture, "The Flying Dutchman" Wagner

Other Soloists, ALBERT SPALDING and KATHARINE GOODSON

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MASON & HAMLIN PIANO USED.

of the State Federation of Women's Clubs. Her number, the Violetta aria from Verdi's "Traviata," was received with enthusiasm. Madame Kaufmann's work shows the result of her training by Lehmann, whose method she has adopted in her teaching.

Wolfsohn's Galaxy of Singers.

American singers are at the present time more in the eye of the public than in years past, due probably to the large number of Americans engaged at the Metropolitan Opera House. Again, the artistic demands on the part of the public of our American concert artists are higher and more exacting than ever before, which is proven by the fact that our foremost concert artists, such as Corinne Rider-Kelsey, Janet Spencer, Daniel Beddoe, Claude Cunningham and others, are filling most of the important engagements. Claude Cunningham, who is this season under the management of Henry Wolfsohn, is one of the finest artists (baritone) this country has produced. His singing of oratorio is characterized by strong individuality and musical intelligence. Mr. Cunningham is engaged by the New York Oratorio Society to sing the baritone part in Wolf-Ferrari's "Nuova Vita" ("New Life"), on December 2. He is also engaged by the same society to sing the Jesus music in Bach's "Passion Music," to be given April 8. Mr. Cunningham will be particularly prominent in a number of "Elijah" performances given throughout the country during the month of February in honor of the centennial of Mendelssohn's birth. Elijah is a part which Mr. Cunningham has made practically his own in recent years, his interpretation having been compared to that of Ffrangcon-Davies, William Ludwig, and others.

More Novelties on Carl's List.

William C. Carl will play a new sonata by Joseph Caltaerts at his third organ concert of the fall series in the Old First Presbyterian Church, Fifth avenue and Twelfth street, next Monday evening, November 23, at 8:15 o'clock. This is one of the novelties brought from Europe by Mr. Carl last summer, and now played for the first time in America. Several other attractive numbers will figure on the program. The soloists will be Reba Cornett Emory, soprano, who will sing "O Had I Jubal's Lyre," Handel, and Florence Austin, violinist, will play a suite by Ries and "La Folia" by Corelli.

The final concert will be given Monday evening, November 30. The full choir of the "Old First" will sing, and the program will be styled after those given by the famous Moteten Choir in the Thomas Kirche, Leipsic, where Bach played. The motet, "Quam Delicta," by Alexandre Guilmant, will have its first performance here. Motets by Vittoria, Praetorius, Bach, Aichinger, Vivet, Saint-Saëns and Gevaert will also be sung. Andreas Schneider will sing an aria by Purcell, with chorus, and Cora E. Guild, the new solo soprano, an aria by Bach from one of his cantatas. These concerts are free. No tickets required.

Baldwin's Big Organ.

City College, reached via Broadway Subway to 137th street, boasts the finest organ in Greater New York, and Samuel A. Baldwin, dean of the music department, gives recitals, an hour long, Wednesdays at 3, Sundays at 3:30 o'clock. Last week he played works by the classicists, Mendelssohn and Bach; by the moderns, Guilmant, Buck, Woodman, Lemare and Liszt; and the Wagner program, published in the last issue of THE MUSICAL COURIER. The immense hall, with its comfortable chairs, was crowded on Sunday to hear the Wagner music, and loud and long was the applause. Professor Baldwin contemplates a tour in January, and this versatile organist should be heard in all our large cities. Today, at 3 o'clock, he plays Bach's prelude and fugue in A minor, Thiele's "Theme and Variations," and a suite by Borowski, as his principal pieces, and next Sunday, at 3:30, Lemmens' "Pontifical Sonata," Rubinstein's "Kammenoi Ostrow," a scherzo by Bossi, and other pieces well calculated to prove interesting.

Return Engagements for Janpolski.

J. E. Francke announces two more return engagements for Albert Janpolski, the Russian baritone, the first at Springfield, Mass., where the artist will be one of the soloists in the performance of Massenet's "Eve," and the other is at Greenville, S. C. In Springfield Mr. Janpolski will sing with the Orpheus Club of that city. He will fill the South Carolina engagement while on his Southern tour next February. Mr. Janpolski sang at the last music festival in Greenville, and his success at that appearance was not forgotten, for when they wanted the services of a baritone this year they promptly secured Janpolski.

The Milan Music and Theater Exposition, planned for 1917, has been postponed to 1913.

HARTMANN AT THE PHILHARMONIC.

VIOLINIST IS THE FEATURE OF THE CONCERTS.

The first Philharmonic concerts of the season drew a large audience to Carnegie Hall last Friday afternoon and Saturday evening, when Safonoff led this program:

Toccata in F.....Bach-Esser
Overture, Manfred, op. 115.....Schumann
Concerto for violin, B minor.....Saint-Saëns
Thus Spake Zarathustra.....Richard Strauss

There had been some talk this season of "changes" and "new blood" in the personnel of the Philharmonic, but as there never was much fault to be found with the players in that organization—they always have been drawn from the same kind of material that makes up all other American symphony orchestras—no particular improvement in the performances was looked for last week by those musical experts who knew that certain ragged Philharmonic concerts of the past were attributable to the conductor and not to his men. Safonoff's methods have been laid bare in THE MUSICAL COURIER many times and their virtues and defects analyzed with regard to the programs in which they were revealed. There is no need at this time to go over old ground again, for that is exactly what any description would amount to, of Safonoff's leading at the most recent of his Philharmonic appearances. He still eschews the baton, and uses the fistic style of directing, and if anything, is even more pronounced than formerly in his love for rude tonal and dynamic contrasts and sudden and disturbing extravagances in rhythm and tempo. THE MUSICAL COURIER sees no reason to change its opinion that Safonoff will always be effective in a certain limited range of compositions consisting chiefly of Russian music, but that he is not the proper man to head our old and honored Philharmonic Society, whose chief duty it is to uphold and foster those high orchestral ideals of which it was the pioneer in this country. This is Safonoff's last season of his present contract with the Philharmonic and in the best interests of our metropolitan music it is sincerely to be hoped that the Russian leader will not be retained. His services should be of great value in his own country, where a certain picturesque sensationalism always has been more or less the musical order of the day.

A somewhat scratchy performance of the Bach-Esser transcription opened the program, and seemed not to have been rehearsed any too much. The Schumann "Manfred" showed greater finish, but the sudden Safonoff outbursts spoken of before more than offset the good work which the players were exerting themselves to produce. The best army in the world cannot win a battle without a general to make its activity effective, and the best orchestra in the world would be equally helpless without the right kind of a baton to make the best use of its technical ability and musical enthusiasm. Of those qualities there was an abundance in the Strauss tone poem, and yet the number did not sound its inherently powerful and moving message. The performance seemed to lack logical plan and purpose, and had the semblance of a reading which recognized the mightiness of the work but did not know exactly how to set forth its salient details without losing the organic sweep and elemental force of the "Zarathustra" masterpiece as a whole. This is a task for Weingartner, Muck, Fiedler, Pohlig, Paur, Stock, Van der Stucken, or Strauss, but Safonoff is not the man who combines within himself the various elements necessary to do "Zarathustra" justice—poetry and intellect, rhapsodical temperament and strict scholasticism, complete technical mastery over the orchestra as well as over himself. It is a thousand pities that Emil Paur was not the leader last week over the fine orchestral material that made up the Philharmonic Society at their two concerts.

Arthur Hartmann, the violinist, who now is making his second American tour, but had not appeared in New York before last week, more than justified the brilliant reputation which had preceded him from Europe and the various important cities of this country. In the Saint-Saëns concerto he revealed himself as a violin master of rare attainments, one who commands easily all the resources of his instrument and places them in the service of a mind and a musical nature both thoroughly ripened in the most satisfactory manner. Hartmann is one of the few violinists who possess a perfect sense of form and regard a concerto as something more than merely a succession of notes to be played with facility, and a number of melodies to be voiced with as effective a musical declamation as possible. Here is an artist who approaches his task in quite a different spirit. To him the work to be studied represents, before all things, an art manifestation belonging to a certain period and nationality, and the style, mood, construction, and atmosphere of the composition constitute an individual entity that must develop its own form of expression quite unlike any other piece of music. And, also, Hartmann remembers

that a concerto is a composition written for orchestra as well as for the solo instrument, and this knowledge affects his performance very markedly.

For the reasons just given, it was Hartmann's sense of style that first impressed the listener last week and caused him to realize, in a manner not usual during a virtuoso performance, that he was listening to Saint-Saëns as well as to Hartmann. The violinist delivered the work with a polish, a grace, a smoothness and elegance of delivery absolutely in keeping with the easy flow and facile movement of Saint-Saëns' music. The affiliation with the orchestral part was complete and every concerted effect intended by the composer sounded its full significance. Passage work intended as decorative tonal embroidery never was used for purposes of digital exhibition, and on the other hand the episodes cast for individual exploitation were delivered with an authority and effect that told the story of an artistic personality rich in intellectual power and the poetry of musical expression.

To descend to mere technical description seems out of place in the case of Hartmann, yet for the sake of those persons who like the regulation critical formulae, let it be set down here that his tone is of an extraordinarily sympathetic and moving quality, opulent with half tints as well as the bolder colors; that his technique is well high flawless and of an exceeding brilliancy; and lastly, but not least, that he possesses a bow arm of infinite strength, resiliency, and cleverness, which enables him to accomplish a maximum of effect with a miniature expenditure of energy and movement.

Taken altogether, Hartmann's violin art is of the highest kind and satisfied the connoisseurs as well as the public in the most pronounced measure. He was applauded enthusiastically after each movement, and had half a dozen recalls at the end of the concerto, his success leaving no doubt whatever of its spontaneity and warmth. Dozens of persons in the hall expressed the wish that Hartmann might soon be heard here in recital.

Bernice James de Pasquali at the Metropolitan.

Bernice James de Pasquali, the soprano, who will be heard at the Metropolitan Opera House this season, is a New York girl, for she has resided here since her childhood and has received her education from masters in this city. Boston, the city of her birth, however, has not forgotten her, for the singer was recently elected a member of the John Adams Chapter of the Daughters of the American Revolution. It is stated that when Madame de Pasquali makes her debut at the Metropolitan, a delegation from the patriotic society will come to New York to attend the performance. Governor Guild, of Massachusetts, has also been invited. Madame de Pasquali has a big repertory, including "Lakme," "Les Pêcheurs," "Faust," "Don Giovanni," etc. In Mozart's great opera Madame de Pasquali sings both the roles of Zerlina and Donna Elvira. The role of Marguerite in "Faust" the young singer has enacted many times, but until recently she sang the part only in Italian and English. But when called upon to rehearse the role in French, she succeeded in learning the part in that language in five days. This is but one indication of her ability and capability, for she is a hard worker.

Schenck's New Male Chorus Compositions.

It looks like a go for Elliott Schenck's two new male choruses, "If Wishes Were Horses" and "O Lady Moon," written for the Mendelssohn Glee Club. The first performance of these works will be given by Mr. Schenck's Schubert Glee Club, December 8. The compositions have been rehearsed enthusiastically by the members. The Mendelssohn Glee Club is about to begin work on them, and Dr. Horatio Parker writes Mr. Schenck:

Many thanks for the two graceful male choruses. I will show them to the president of the Orpheus Club, of Philadelphia. Our programs for this year are practically all made up, but I should like to do the choruses, and may have an opportunity.

Professor Dann, of Cornell University, has also written Mr. Schenck concerning them. A cantata from his pen for women's voices is in press and will be ready about December 1.

The Broken Melody.

At a political meeting an Irishman watched closely the trombone player in the band. Presently the man laid down his instrument and went out for beer. Paddy investigated, and promptly pulled the horn to pieces. The player returned. "Who's meddled mit my drombone?" he roared. "Oi did," said Paddy. "Here ye've been for two hours tryin' to pull it apart, and Oi did it in wan minn!" —The Argonaut.

METROPOLITAN OPERA IN BROOKLYN.

Musical Europeans who regard this country with longing eyes will marvel still more when they read that Greater New York now has three homes of grand opera, the Metropolitan Opera House, the Manhattan Opera House and the Brooklyn Academy of Music, recently built at a cost of \$1,300,000. The first of fourteen performances which the Metropolitan Opera Company has contracted to present in Brooklyn was given Saturday night, November 14, before one of the most brilliant audiences ever assembled on either side of the East River. The bill was "Faust," with Caruso in the title role. The mere announcement that the great tenor was to sing caused what some feared might end in a social war over the choice of seats. Metropolitan prices were doubled for the performance, and in several instances where subscribers in possession of the best seats were unable at the last moment to attend, the places were eagerly bought at four times the box office rates. One man who sent in his check last August for two orchestra chairs for the season of fourteen nights, decided to get married the week of the initial performance, and he had no difficulty in disposing of the two chairs for \$40—that is \$20 each. He only paid \$140 for the season, so the remaining thirteen performances which he hopes to attend with his bride will cost but \$100.

There was a patriotic prelude to the presentation of Gounod's masterpiece, which, however, only the early arrivals enjoyed. The orchestra, under the direction of Francesco Spretino, played Weber's "Jubilee" overture, which, as is well known, ends with the tune called "America" in the United States, "God Save the King" in England, and "Heil dir im Siegerkranz" in Germany. Many in the audience arose when the familiar strains were heard, but this was not all. Immediately after the performance of the Weber overture, the curtain was raised, and there stood Geraldine Farrar arrayed in flowing white robes, before a background of flags. The orchestra played a few bars of "The Star Spangled Banner," and before the American prima donna sang a line of Francis Scott Key's martial poem every man and woman stood up, while some unseen hands unfurled a large and very beautiful American flag. Miss Farrar sang two stanzas of the National Anthem, and while her singing kindled enthusiasm, the musicians again lamented because a better score was not composed for Key's inspired verses. But all of this was forgotten when the curtain arose a few moments later and the opera began. The cast follows:

| | |
|----------------------|--------------------|
| Marguerite | Geraldine Farrar |
| Siebel | Rita Fornia |
| Martha | Marie Mattfeld |
| Faust | Enrico Caruso |
| Mephistopheles | Adamo Didur |
| Valentine | Jean Noté |
| Wagner | Paul Ananian |
| Conductor | Francesco Spretino |

For Brooklynites who recall the sad days of grand opera at the old Academy of Music on Montague street, the performance of last Saturday night was a revelation. In the sad old days anything was "good enough for Brooklyn," but now what a difference! A real Metropolitan cast of principals, the full orchestra, beautiful scenery and a most competent stage management. During the entire evening there was not a hitch. All the singers were in good voice. The golden tones of Caruso once more emphasized that the acoustics of the beautiful new Opera House Auditorium (the Academy of Music has two auditoriums—an opera house and music hall) are perfect. His art filled the night with joy, because he sang gloriously, and again because his impersonation of Faust reveals him a greater artist, for as an actor he has made advancement. Miss Farrar's Marguerite was most winning. She dressed the part properly, and that is more than can be said for some of her colleagues, whose vanity has led them to amusing extremes. To portray the young and middle class Gretchen of Goethe as a grande dame of thirty-five or forty was sufficient cause to incite rebellion in the minds of those who feel that to violate the intentions of a great author or composer is a serious offense. One of the real triumphs of the night was won by Adamo Didur, the Mephistopheles, who made his debut as a member of the Metropolitan Company on this occasion. Here was no parlor devil, such as Brooklyn has on many previous occasions witnessed in performances of "Faust." The Mephistopheles of this young basso is a real fiend from the Inferno, a subtle, menacing creature, whose mien discloses a succession of diabolical grimaces fearful to behold. In the first act Didur was in black, with only touches of red, and the sweep of his long, black velvet cloak made even some of the auditors shudder. In the Garden Scene he appeared in the conventional scarlet, but the design of his cap was entirely original. Miss Fornia, the Siebel, is recalled in

Brooklyn as a former member of the Savage English Opera Company. She is a capable actress and excellent singer and made a pleasing picture as Marguerite's faithful adorer. Miss Mattfeld, the Martha, formerly sang at concerts in Brooklyn with the German clubs. She has more voice and a higher standard of musicianship than most of the singers usually cast in the part of this somewhat inconsistent dame. Monsieur Noté, the Valentine, made his debut at this performance. He is a man of rather portly physique, with a fine voice admirably trained. His acting is without exaggeration, and he doubtless will be among the new singers this season who will grow in popular esteem. The small part of Wagner was much more acceptably filled than is generally the case. The new conductor, Spretino, gives evidence of being a well trained and reliable leader. The orchestra throughout the evening was in sympathetic accord with the new conductor and the stars. The chorus included a number of the familiar faces among the women, but some new and comely members have been added. The ballet was very effective, and the music as fascinating as ever. And now a word about those unseen forces that contribute to the smooth performance of opera, namely, the stage manager, who was Jules Speck, and the chorus master, who was Giulio Setti. Edward Siedle officiated as technical director. The scenery was exceptionally handsome, and as before intimated, no mishaps marred this presentation of Gounod's popular work. That in itself was remarkable, for first nights are rarely exempt from trouble for the men behind the scenes.

Andreas Dippel, the administrative manager of the Metropolitan Opera Company, and Mrs. Dippel were in the audience. The Four Hundred of Manhattan were represented by Mr. and Mrs. Clarence Mackay and Mr. and Mrs. Robert Goelet. Brooklyn society, which includes really more families of distinguished American ancestry than Manhattan, showed that it now means to support opera in its own borough. The gowns and jewels of the women, the lines of automobiles and other reminders of wealth ought to put an end to the theory that Brooklyn is a place where they hate to spend money. It takes more to arouse Brooklyn than most other communities, but when once the local pride is awakened there is no undertaking that will fail of success. After many seasons of wretched operatic performances, and five years of no opera, save several weeks of good performances by the Savage English Opera Company at the theaters, Brooklynites have come forward and subscribed, with very little urging, the sum of \$100,000 for the season of fourteen performances by the Metropolitan Opera Company. "Rigoletto" will be given on the second night, Monday, November 23. "Die Walküre" follows on the night of December 2, and d'Albert's "Tiefland" on Monday, December 14.

The old Academy of Music was destroyed by fire November 30, 1903. Adelina Patti, making a farewell tour of the United States that year, was the last great artist to sing in the building. The old building was dedicated January 15, 1861, with a concert, and on January 22, 1861, the first performance of opera was given, the work being Mercadante's "Il Giuramento," with a cast including Brignoli, Ferri, Adelaide Phillips and Madame Colsen.

The board of directors of the new Academy of Music, or the men who have provided this splendid art temple for Brooklyn, includes: Charles A. Schieren, president; Willis L. Ogden, chairman of the executive committee; Lowell M. Palmer, chairman of the building committee; Henry Batterman, chairman of the finance committee; Alfred T. White, Abraham Abraham, Frank Bailey, Frank L. Abbott, members of the executive committee; Robert B. Woodward and Charles M. Pratt, members of the finance committee; Edwin C. Ward, secretary; Crowell Hadden, treasurer; S. B. Chittenden, Carl H. de Silver, A. Augustus Healy, Martin W. Littleton, Martin Joost, J. Adolph Mollenhauer, William Mynderse, John M. Moser, Herman A. Metz, James H. Oliphant, Alexander E. Orr, Henry Roth, Samuel Rowland, Edward M. Shepard, William H. Nicholas and Louis Bossert.

Nashville Musical Events.

NASHVILLE, TENN., November 10, 1908.

Madame Nordica and her company achieved, as usual, a very fine success in their concert on the night of October 28, under the management of De Long Rice, at the Ryman Auditorium.

Friday evening, October 16, Ralph Wylie, violinist, assisted by Franz J. Strahm, accompanist, gave a recital at the Ryman Auditorium under the management of De Long Rice.

Eva Massey, pianist, a newcomer, has been engaged by

Ward's Seminary as teacher. In her introductory recital recently she won much applause for her meritorious work. Miss Massey was assisted by the Ward Seminary Trio—Mrs. Fritz Schmitz, piano; Fritz Schmitz, violin, and Leon Miller, cello.

Leon Frank, pianist, and graduate of the conservatory, is busily engaged imparting his knowledge to a large class. He is making a success of his chosen work. Being a pianist of extraordinary attainments, he bids fair to gain a well deserved reputation.

Lillian Wooten, contralto, and Gustav Fischer, violinist, have concerts booked in Columbia, Springfield, Tenn., and Meridian, Miss.

Lillian Wooten is comfortably situated in her new studio in the M. F. Shea Company's building.

Curry Gouch, a voice pupil of C. J. Schubert at the Conservatory of Music, is the possessor of a fine and well cultivated mezzo soprano voice. Miss Gouch has received several very enticing offers to concertize, but has refused them, preferring to continue her studies.

C. J. SCHUBERT.

Czerwonky Delights Boston.

Richard Czerwonky, violinist, gave his first violin recital in Boston on Wednesday evening at Steinert Hall. The program included: Sonata in A, Handel; "Fantasia Appassionata," Vieuxtemps; (a) adagio, Viotti; "Zefir," Hubay; "Alla Polacca," Scharwenka; "Airs Hongroises," Ernst. As second concertmaster of the Boston Symphony last season, Mr. Czerwonky opened Boston's eyes to the fact that he was a great artist. After resigning, this violinist decided to take up the work of a soloist. His first recital showed him to Boston as a virtuoso. Already young Czerwonky has bookings all over America. Between engagements many pupils importune him to teach them. His artistry has aroused comment from all sources, and although the American public knew that Czerwonky had made a great name in Europe for his virtuosity, the fact has been doubly pronounced since his great Boston triumph. Czerwonky's press notices follow:

Mr. Czerwonky has a very fine technic and, better still, a noble enthusiasm which gives him a breadth and abandon which are much more than academic proficiency. He gave a purity of tone and phrasing that showed him more than a mere virtuoso. * * * Czerwonky is a splendid master of his bow arm. * * * Admirable tone in intonation and likely to follow in the musical path of Fritz Kreisler.—Boston Daily Advertiser.

The sonata by Handel is admirably suited to the tender, sympathetic method of expression of the artist, and its sweet melodies were exquisitely played. He is undoubtedly possessed of much magnetism. His tones are pure and rich. In the Vieuxtemps number he displayed a good degree of fire and passion, and his technic throughout was excellent. The program was one well calculated to entertain, and the various numbers were well applauded. The Hungarian airs especially gave pleasure, and they were superbly performed.—Boston Herald.

Mr. Czerwonky played the last piece with as much beauty and fire as he played the first, and the audience left fully satisfied, but not satiated. * * * Mr. Czerwonky is an artist of exuberant temperament and well-polished skill. Certainly his playing last night gave great pleasure.—Boston Journal.

There was in Czerwonky's reading a refreshing absence of sentimentality, and almost always he produced a clear, vital, beautiful tone. The brief, but supremely engrossing measures of the adagio were excellently conceived, and the rather Italian finale was quite irresistible.—Boston Post.

Czerwonky plays with intense earnestness; fingers and bow seem able to cope with about any violin problem. * * * The Viotti adagio revealed a splendid command of the difficult chord passages, but Hubay's "Zefir" gained the greatest favor, for in this the harmonics and dainty arabesques were exploited with dazzling effect. The Scharwenka "Polacca," which also brought forth encores, was an admirable example of complicated three and four finger chords skilfully conquered.—Boston Globe.

Mr. Czerwonky brought the temperament and the discernment that give tone life and savor. * * * For the rest of the evening Czerwonky had his victories of virtuosity. * * * He made Vieuxtemps' fantasy drip alternately with sparkling bravura. He made the music "sweats for the sweet," but they came hot off the fire of his young ardor. The flageolet tones of Hubay's "Zefir" he drew out into the gossamer of sound. * * * There was no thought of mechanics.—Boston Transcript.

Change of Key.

He—Is it you, Miss Eloise, who delights us in the early morning with your piano playing?

She—No, it is my neighbor.

"The wretch! I should like to wring his neck."—Fliegende Blaetter.

Johann Strauss' "Die Fledermaus" was given at the Dresden Royal Opera not long ago. Other works produced there were Gluck's "Orpheus," "Tristan and Isolde," "Aida," "Walküre," "Marriage of Figaro," and "Magic Flute."



When Clarence Eddy appeared before the audience at the Tompkins Avenue Congregational Church, Thursday night of last week, to open the choir concert, one brisk young woman remarked: "He does not look like a musician, but resembles a judge of the Supreme Court or Minister Plenipotentiary." The dignity which so plainly distinguishes the man is one of the characteristics of his art. Mr. Eddy's organ playing is the revelation of those things which place the listener in a state where nothing remains but to marvel. The performance of the "William Tell" overture arranged for organ by the veteran Dudley Buck, who was for so many years organist at Holy Trinity, corner of Clinton and Montague streets, was startling in its orchestral effects. From softest pianissimo to double forte, Mr. Eddy's playing shows a complete mastery of the instrument, which, by the way, is one of the finest organs in Greater New York, the tone quality being beautiful throughout. His touch is magical and for each composer he exhibits a loyal, at times an affectionate regard. As a prelude to the concert the chorus choir sang the "Gloria" from Mozart's Twelfth Mass, and with Mr. Eddy's accompaniment at the organ, the singers gave a good account of themselves. A few more tenors would improve the balance of tone, but in Brooklyn, as elsewhere, tenors are scarce. After "William Tell," Mr. Eddy ascended to the platform of the church to play the piano accompaniment for T. Austin-Ball, the baritone soloist of the choir, who sang the "Prologue" from "Pagliacci," following it with an Irish song as encore. Marguerite de Forest Anderson, the young flutist, accompanied at the piano by Irwin E. Hassell, played Chaminade's concertino for flute, which the same artists performed at a recent Hermann Klein concert at the new German Theater, in Manhattan. Miss Anderson is a talented artist, but she would appear to better advantage if she showed less originality in her dress. The gown she wore both at the Manhattan concert and again last Thursday night looks like a robe de chambre, and seems clearly unsuited for the concert

platform. By all means let artists study simplicity in attire, but it must never be done at the sacrifice of beauty. Alice Merritt Cochran, the solo soprano and one of the popular resident concert artists, sang "More Regal in His Low Estate," from Gounod's "Queen of Sheba," with strong dramatic fervor and with her fine voice, in its usual healthy condition. As an encore she added a setting, "I'm Wearing Awa, Jean." Mr. Eddy played the singer's accompaniments at the piano. Then Mr. Eddy played two organ numbers dedicated to him by the composers. The first was a barcarolle, by Gaston Dethier, of New York, and the second a set of "Concert Variations," by Joseph Bonnet, of Paris. Both works are interesting and played in one group showed a happy contrast. The choir again was heard, this time in Ows's "Weary Wind of the West." Nella Brown Kellogg, solo contralto of the choir, sang, with much warmth of delivery, "The Blind Girl's Song," from "La Gioconda," and as an encore gave Victor Harris' "Madrigal." After the contralto numbers, Mr. Eddy played his own arrangement for organ of August W. Hoffmann's "Cradle Song," a very charming piece, and he followed it with a finale in B flat by William Wolstenholme, the blind English organist, who is at present in this country. George C. Carrie, the solo tenor of the choir, who next appeared with Mr. Eddy at the piano, sang exquisitely the one gem from Meyerbeer's "L'Africaine," namely, "O! Paradiso," an aria beloved of all great modern tenors. In the quality of his voice, Mr. Carrie will compare most favorably with some of his more famous contemporaries. Let this young man take the best care of his glorious organ. For his encore, Mr. Carrie sang, "All Through the Night," a plaintive Welsh melody, first sung in this country by Evan Williams. Mr. Eddy and Miss Anderson contributed two delightful and uplifting numbers, when they played a "Romance," by Saint-Saëns, and "Prayer," by Donjon. The combination of flute and organ is very beautiful, and the artists on this occasion left nothing undone to enhance the loveliness of the music. The quartet choir of the church sang "Carmena," by Lane Wilson, and Mr. Eddy brought the altogether too generous program to a close by playing a new festival march by Enrico Bossi. The "Cradle Song," by Hoffmann, and the "Variations," by Bonnet, were also novelties. The concert was given under the patronage of the following ladies: Mrs. J. Warren Archer, Mrs. Fletcher Whitney, Mrs. George L. Gillon, Mrs. Harry Husted, Mrs. Edwin A. Fitch, Mrs. George E. Gale, Mrs. Edwin M. Cragin, Mrs. E. Everett Androvette, Adelaide J. Gambel, Bessie de G. Brokaw, Mrs. John R. Ryan, Mary A. Edgerton, Mrs. Millard F. Johnson, Mrs. Herman W. Vaughan, Mrs. James F. Handy, Mrs. Stuart H. Moore, Mrs. George W. Oakley, Mrs. N. McGee Waters, Mrs. Bryon A. Brooks, Mrs. Walter P. Cutler, Mrs. Henry B. Moore, Mrs. Joseph A. Sellers, Mrs. E. Almer Race, Mrs. Charles R. Hebard, Mrs. Cornelius D. Wood, Mrs. George W. Hebard, Mrs. William Johnston, Mrs. Walter C. Wood, Mrs. Nathaniel

Norton, Mrs. Peter Burden, Mrs. Wright S. Travis, Mrs. John H. Greener, Mrs. James L. Bennett, and Mrs. A. Gardiner Cooper.

The members of the chorus choir are: Sopranos—Zoraide Ash, Edna C. Briggs, Emma R. Ellison, Eva Fitch, Lily N. Marshall, Clara C. Monsees, Ethel Miller, Florence Vail, Mabel E. van Wagner, Florence E. Ward, and Isabella Wood; altos—Florence Atkinson, Olive Asbury, Ada de Nyse Brown, Florence A. Davis, Nellie Keating, Grace M. Phillips, Pearl Edith Taylor, Georgiana Wood, and Wilhelmina Wood; tenors—Bernard Close, Leon P. Kuhl, Harry C. Smith, and C. Russell Walsh; basses—Otto Gleichmann, E. M. Hill, John F. Lamp, W. P. Prankard, Thomas F. Randolph, Charles R. Sammis, Alfred C. Steele, and R. W. Swanson.

Geraldine Farrar and Willy Hess appeared jointly at the recital which the Brooklyn Institute gave at the Opera House of the new Academy of Music, Wednesday night of last week. Both artists were in their best form, and contributed the numbers published last week. Miss Farrar played her own piano accompaniments for her encores, which included, "The Lass With the Delicate Air," "Comin' Thro' the Rye," and two French songs.

Shanna Cumming, the concert soprano, who, in private life, is Mrs. Martin B. Jones, has issued cards for Sunday afternoon, November 22, when the singer will introduce her friends to her guests—Mrs. W. E. Thomas and Dr. W. A. Cumming, of Portland, Ore. Mrs. Cumming-Jones lives in one of the most charming villas in the Flatbush section, a house, by the way, that is her own property. The home of the singer is within a few minutes' walk of Prospect Park, one of the most beautiful spots in Greater New York. The beauties of the Flatbush section of Brooklyn are only beginning to be appreciated, as they should. Every house in this section is detached and has a spacious flower garden.

Reviews of the concert by the Brooklyn Quartet Club under Carl Figue's direction of Sängerbund Hall, Sunday night, and the Arion concert, under Arthur Claassen's direction, at the Academy of Music, Monday night, will be given next week. E. L. T.

Langendorff and De Rigaud.

Since her return from abroad, Madame Langendorff, the prima donna, has been studying with her former teacher, Clara de Rigaud. The singer is a guest in the home of Madame de Rigaud, and she will remain there until she begins her tour in Virginia. On her return from the South, Madame de Rigaud will go to the Dakotas to fill some engagements, and her bookings for the season also include twelve appearances with the Dresden Symphony Orchestra, which is coming to the United States later in the winter.



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Columbus News.

(Continued from page 25.)

in the Columbus Public Library Auditorium Saturday afternoon. The singers were Florence May Scott, Margaret Flowers and Edith Dick; the pianists were Margaret Herbst, Marian Wilson, Frances Marie Fisher, Dorothy Curran, Kathleen Cherry and Florence Weiss. Mabel Rathbun played the accompaniments. Emily Lyon McCallip, president, gave an interesting short talk.

Dorothy Kibler, pianist, and Reginald Hidden, violinist, both members of the faculty of the Conservatory of Dennison University, at Granville, gave a sonata recital Wednesday evening, November 12. The "Kreutzer" by Beethoven and Grieg's sonata in F, op. 8, were the numbers.

Two new teachers have recently come to Columbus, the first, Mrs. Clyde F. Everhart, a teacher of piano, the second, C. J. Irwin, teacher of singing and choir director.

Josephine Swickard gave a delightful song recital Tuesday evening in King Avenue Church, under the auspices of the Ladies' Aid Society. Miss Swickard had a very enthusiastic reception, and the consensus of opinion is that she is one of the most satisfying recitalists who has been heard in Columbus. Emma Ebeling provided beautiful accompaniments. Miss Swickard gave a song recital in Delaware the following night.

The concert calendar for November holds Emil Sauer, all the pianists and music lovers already stirred to their innermost depths in anticipation of his recital next Tuesday evening, the 17th.

Wilhelm Middelschutte, concert organist, and Cecil Fanning, baritone, will give the second artist concert in the Music Club season Tuesday evening, November 24. The program is attractive. Mr. Fanning sang with the MacDowell Association in New York last week, and the week before with Olive Fremstadt in Chicago. H. B. Turpin will accompany Mr. Fanning in Columbus with all his songs except two, which organ accompaniments will be provided by Mr. Middelschutte.

A recent article in THE MUSICAL COURIER stated that the membership of the Women's Music Club of Columbus was 2,740. At two o'clock in the afternoon of the day (October 27) of the Chaminade concert the three thou-

sandth season ticket was issued, and several hundred more were issued on blank cards until more tickets could be printed. The seating capacity of Memorial Hall, very close to 3,400, will doubtless be tested by the members this year, and the tickets are still selling. This statement is made by the president.

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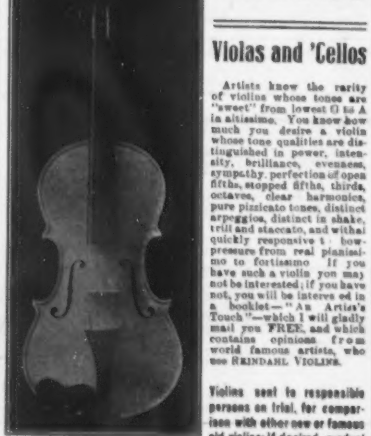
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